BYZANTINE HYMNOGRAPHY FOR THE FEAST OF THE ENTRANCE OF THE THEOTOKOS
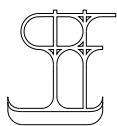
JAAKKO OLKINUORA

BYZANTINE HYMNOGRAPHY FOR THE FEAST OF THE ENTRANCE OF THE THEOTOKOS

AN INTERMEDIAL APPROACH

DOCTORAL DISSERTATION

JAAKKO HENRIK OLKINUORA

Ὑπὸ τὴν σὴν εὐσπλαχνίαν καταφεύγομεν Θεοτόκε.

ABSTRACT

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Byzantine Hymnography for the Feast of the Entrance of the Theotokos:
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The present doctoral dissertation aspires to examine Byzantine hymnography from an intermedial approach, comparing it to homiletic and apocryphal literature, Byzantine music, and iconography. The research topic is the Feast of the Entrance of the Theotokos into the Temple, which is celebrated in the Byzantine Orthodox Church on November 21.

The monograph is divided into four main chapters. The first includes an introduction to the methodology employed in the dissertation. The multi-disciplinary technique employed in this study consists of both traditional research methods used in the analysis of Byzantine literature and more contemporary approaches. In particular, the dissertation employs the recently introduced concept of metaesthetics, in order to explain the spiritual aspects of artistic creation, and intermediality, which has proved to be a useful tool for media studies and art history in recent years. Following the discussion of methodology, the study presents research on the historical context of the feast, the most important narrative sources, as well as a systematic listing of the hymnographic *corpus*, which consists of both published and unpublished hymnographic material.

The second chapter consists of an intertextual study of the hymnography of the feast, connecting it to the Scriptures, Apocrypha, and, especially, the homiletic tradition. Special attention is given to the typological, allegorical, metaphorical, and symbolic images of Mary. In the next section, the study draws conclusions concerning the authorship of the hymns and the exchange of influences between hymnography and other literature. The final portion of the chapter seeks to create a deeper understanding of the functions of exegetical methods within Byzantine hymnography.

The third chapter analyses the hymnography of the feast in its musical context. Firstly, this portion of the study summarizes the role of church singing in Byzantine theology, especially relating to its influence on the interpretation of the

contents of the hymns. This is followed by an intertextual analysis of the musical system of *heirmoi-automela* and the theological "soundscape" they create. Finally, the musical settings of two *doxastika* of the feast are analysed. This study is based on musical manuscripts dating between the 12th and 19th centuries, and seeks to demonstrate some of the rhetorical aspects of Byzantine composition techniques and their relation to the analysis of hymnographic texts.

The fourth chapter covers the intermedial connections between hymnography and iconography in a broader context. In the initial portion, the Byzantine liturgy is examined as an iconotext, i.e. a co-operation of images and words. The concept of iconotext is examined within a two-dimensional approach: first, as the rhetorical *ekphrasis* of the events of the Entrance and the hymnographers' desire to transmit a vivid image to believers, and, second, as a pictorial expression, the rhetorical methods of which are identical to those expressed in a hymnographic context. Lastly, the chapter explores connections between the theology of hymnography and the theology of the icon.

In conclusion, the dissertation seeks to establish connections between and within the intertextual and thematic parallels of each art form. Another parallel can be found in the Byzantine understanding of rhetoric, which influenced all the art genres examined in this study. The most challenging part of the intermedial aspect of this study is the question of the exchange of influences between the different art forms. This difficulty is due to a lack of knowledge regarding the authorship of hymnographic texts, homilies, compositions, and paintings.

Finally, the present study suggests that the idea of intertextuality and rhetorical figures is not limited to an aesthetic or artistic dimension. Rather, in a metaesthetic way, the hymnographer transmitted his spiritual vision, which is re-interpreted by the performer of the hymn and, ultimately, by the listener. The Byzantine liturgy as an intermedial environment enhances the process of a spiritual *theoria* in all the phases of the creation, performance, and perception of liturgical arts.

The present study is the first extensive monograph on the hymnography of the feast of the Entrance of the Theotokos. A modern edition of previously unpublished hymns and their translation are included in the Appendices.

Keywords: homiletics, Apocrypha, metaesthetics, rhetoric, intertextuality, exegesis, typology, Byzantine music, iconography

TIIVISTELMÄ

Olkinuora, Jaakko Henrik
Jumalansynnyttäjän temppeliinkäynnin juhlan bysanttilaista hymnografiaa intermediaalisesta näkökulmasta
Studia Patristica Fennica 4, 448 sivua.

Tässä systemaattisen teologian ja patristiikan alan väitöskirjassa käsitellään bysanttilaista hymnografiaa intermediaalisesti verraten sitä homiletiikkaan ja apokryfikirjallisuuteen, bysanttilaiseen musiikkiin sekä ikonitaiteeseen. Tutkimus keskittyy Jumalansynnyttäjän temppeliinkäynnin juhlaan, jota bysanttilais-ortodoksinen kirkko juhlii 21. marraskuuta.

Monografia jakaantuu neljään päälukuun. Ensimmäinen luku sisältää johdannon väitöskirjassa käytettyihin tutkimusmenetelmiin. Tutkimuksessa hyödynnetty monialainen metodologia koostuu sekä perinteisistä, bysanttilaisen kirjallisuuden tutkimusmenetelmistä että uudemmista lähestymistavoista. Tällaisia ovat esimerkiksi hiljattain kirkkotaiteiden tutkimuksessa syntynyt metaestetiikan käsite, jolla selitetään spiritualiteetin merkitystä taiteellisessa luomisessa, sekä intermediaalisuudesta, joka on osoittautunut hyödylliseksi työkaluksi mediatutkimuksessa ja taidehistoriassa osoittamaan eri taidemuotojen välisiä yhteyksiä. Menetelmäosaa seuraa Jumalansynnyttäjän temppeliinkäynnin juhlan historiaa ja narratiivilähteitä koskevan tutkimuskirjallisuuden esittely sekä systemaattinen luettelo kyseisen hymnografian corpuksesta, joka koostuu sekä julkaistuista että aiemmin julkaisemattomista teksteistä.

Toinen pääluku tutkii Jumalansynnyttäjän temppeliinkäynnin juhlan hymnografiaa intertekstuaalisesti verraten sitä Raamattuun, apokryfeihin ja etenkin juhlaan liittyviin saarnoihin. Erityistä huomiota kiinnitetään Marian typologisiin, allegorisiin, metaforisiin ja symbolisiin kuvauksiin. Luvussa keskustellaan myös hymnografien henkilöllisyyteen liittyvistä ongelmista sekä hymnografian ja muiden kirjallisuusmuotojen välisten vaikutteiden liikkeistä. Intertekstuaalisen analyysin pohjalta päädytään kuvailemaan hymnografiassa ilmeneviä eksegeettisiä menetelmiä ja niiden roolia kirkon ajattomassa liturgisessa elämässä.

Kolmannessa luvussa juhlan hymnografiaa tutkitaan myös sen musiikillisessa muodossaan. Kirkkolaulun asemaa bysanttilaisessa teologiassa

käsittelevää johdantoa seuraa intertekstuaalinen irmossi-automelon -malli-melodiajärjestelmän sekä sen luoman äänimaiseman analysointi. Kolmannen luvun loppuosa koostuu kahden doksastikon-veisun musiikkianalyysista, joka perustuu 1100–1800-luvuilta peräisin oleviin musiikkikäsikirjoituksiin. Tavoitteena on havainnollistaa bysanttilaisten sävellystekniikoiden retorisia piirteitä ja niiden roolia tekstin tulkinnassa.

Tutkimuksen neljäs kokonaisuus pyrkii selvittämään hymnografian ja ikonitaiteen välisiä intermediaalisia yhteyksiä laajasta näkökulmasta katsottuna. Avainroolissa on käsitys bysanttilaisesta liturgiasta ikonotekstinä, ts. kuvan ja sanan yhteistoimintana. Tätä aihetta lähestytään kahdesta näkökulmasta: Juhlan hymnografiaa pidetään retorisena ekfrasiksena temppeliinkäynnin juhlan tapahtumista, jolloin hymnografin tavoite on välittää uskoville eläväinen kuva. Toisaalta juhlan ikonografia toistaa näitä samoja retorisia menetelmiä kuvallisesti. Luvun loppupäätelmänä etsitään yhteneväisyyksiä hymnografian ja ikonien teologian välillä.

Tutkimuksessa todetaan, että kunkin taidemuodon sisällä ja niiden välillä on paitsi temaattisia, myös intertekstuaalisia vastaavuuksia. Toinen keskeinen parallelismi on havaittavissa bysanttilaisessa retoriikkakäsityksessä, joka vaikutti samansuuntaisesti kaikkiin tutkittuihin taidemuotoihin. Intermediaalisen lähestymistavan kannalta haastavinta on kuitenkin määrittää näiden vaikutteiden välittymistä taidemuodosta toiseen. Tämä ongelma liittyy puutteellisiin tietoihin niin hymnien, homilioiden, sävellysten kuin maalaustenkin tekijöiden henkilöllisyyksistä.

Väitöskirja pyrkii osoittamaan hymnografian analyysin kautta, että intertekstuaalisuuden ja retoristen menetelmien käyttö ei ollut vain esteettistä tai taiteellista. Näiden lisäksi hymnografi välitti metaesteettisesti hengellisen näkynsä, jonka hymnin esittäjä ja lopulta sen kuulija tulkitsevat uudelleen. Ajatus bysanttilaisesta liturgiasta intermediaalisena ympäristönä korostaa hengellisen theorian roolia kaikissa liturgisten taiteiden luomisen, esittämisen ja aistimisen vaiheissa.

Tämä tutkimus on ensimmäinen laaja monografia Jumalansynnyttäjän temppeliinkäymisen juhlan hymnografiasta. Tutkimuksen liitteenä on käsikirjoituslähteistä peräisin olevaa, aiemmin julkaisematonta hymnografiaa modernina editiona sekä hymnitekstien englanninkielisiä käännöksiä.

Avainsanat: homiletiikka, apokryfit, metaestetiikka, retoriikka, intertekstuaalisuus, eksegeesi, typologia, bysanttilainen musiikki, ikonografia

FOREWORD

The inspiration for the present study originates in Thessaloniki, Greece, in the year 2007. At that time, my main interest of study was church music, but during my exchange year at Aristotle University of Thessaloniki, I discovered the richness and beauty of the two dominant literary genres covered in this dissertation, hymnography and patristic homilies. Experiencing the contemporary use of these ancient texts in the original Greek within the context of liturgical worship, particularly in the monasteries of the Holy Mountain, brought me into contact with Byzantium and its modes of life that endure even in our present era. What struck me the most was the balance of the different elements in the liturgical experience of the Orthodox Church. Indeed, the hymnography, homilies, biblical readings, iconography, architecture, and other facets of worship seemed to synergistically co-operate in a way that was previously unknown to me.

Two years later, I was pondering upon the continuation of my academic career after having finished my degree in church music. I definitely wanted to deepen my knowledge and understanding of Byzantine hymnography, however, narrowing down the exact subject I wished to study seemed utterly impossible. It was at this point, when the supervisor of the present dissertation, Dr Serafim Seppälä, suggested a more holistic approach to the field, concentrating on the intriguing case of the feast of the Entrance of the Theotokos. Thus, the framework for this book was formed.

Due to the interdisciplinary character of my research, I have been fortunate enough to have the opportunity to consult a great number of scholars and experts from various fields, all of whom have made significant contributions to this study. Most of all, I want to thank whole-heartedly my supervisor, Hieromonk Dr Serafim Seppälä, not only for his valuable advise during the course of my post-graduate studies, but also for his significant support and encouragement in my academic and artistic pursuits since my high school years. I would also like to express my sincerest gratitude to Dr Maria

sing the present volume and offering their valuable advice on its contents, not to mention the numerous Skype conversations and dinners at their home in Thessaloniki.

My hunt for relevant literature and manuscript sources has taken me to places around the globe. The exploration of majestic libraries has been one of the most impressive aspects of the research process for a country boy like me. I would like to thank the staff of the Library of Congress (Washington D.C.), Patriarchal Institute for Patristic Studies (Thessaloniki, Greece), French National Library (Paris), Manuscript Department of the National Library of Russia (St. Petersburg), Dumbarton Oaks Library (Washington D.C.), and the Library of the Holy and Stavropegial Monastery of St. Xenophontos (Mt. Athos) for their professional help in searching for relevant historical sources.

This research would not have been possible without abundant financial support. I especially want to thank the following foundations for making this study possible with their generous scholarships: Fevronia Orfanos, Alfred Kordelin, and Brothers Kudrjavzew, as well as the Orthodox Church of Finland.

Participating in international conferences has also played a significant role in the creation of this dissertation. Special thanks go to my dear friend and like-minded colleague, Dr Maria Takala-Roszczenko, who both introduced me to the world of academic conferences during my undergraduate studies and has provided me the best possible companionship while attending conferences in both Finland and abroad. The conferences related to this dissertation include, for example, the biannual conference of the International Society for Orthodox Church Music (2011 and 2013 in Joensuu, Finland) and the conference Theorie und Geschichte der Monodie, organised in Vienna, Austria (2014). I want to thank the organisers of these conferences for offering me the opportunity to speak on my research topic, as well as the participants for their valuable comments and encouragement, not to mention their friendship.

During my post-graduate studies, I also received help from the research community at my own alma mater, University of Eastern Finland, most notably from other PhD students in Systematic Theology and Patristics. I especially want to thank doctoral candidate Ari Koponen for his comments on the contents and structure of my thesis; our collaboration has indeed been fruitful.

The demanding process of compiling an extensive monograph has, at times, been mentally strenuous. During the five years of my research, my friends have shown their support and encouraged me to strive constantly for higher goals. It is impossible to thank all of them separately. However, I want to mention my close friends who are also struggling with post-graduate studies in their own fields and have shared their knowledge and experiences with me. Namely, I would like to mention doctoral candidates Brandon Boor, Athanasios Gotsopoulos, Rev. Timo Hirvonen, Nusrat Jung, Senni Jyrkiäinen, and Eleftherios Soultanis.

All of my academic pursuits would not have taken place without the support of my family. I want to thank my parents, Anita and Seppo Olkinuora, for giving me the best possible upbringing for the cultivation of my particular interests, and my sisters, Maija Partanen and Anna Olkinuora, who shared a most beautiful childhood and youth with me. Indeed, Anna has has proved to be a great help for the present study with her scholarly knowledge on discourse analysis. My eldest brother, Janne, is following my work with the other members of the Church Triumphant.

In order conclude, I would like express my deepest gratitude to the monastic communities who have given me the best possible support and comments on my dissertation. After having led me to the world of patristics and hymnography in their practical form, they have shown their way of life to be a living imitation of the Theotokos's dwelling in the temple. I am greatly indebted to the monastic communities of the Xenophontos monastery and the brotherhood of the Koutloumousian cell of St. John the Theologian (Mt. Athos), convent of St. John the Forerunner in Akritochori (Greece), convent of the Holy Trinity in Lintula (Finland), and skete of St. John the Forerunner (Saaremaa, Estonia). I pray that God will always bless their ascetic struggle and help them imitate the pure life of the Mother of God.

On the feast St. James, son of Zebedee
April 30, 2015
In Joensuu, Finland

Jaakko Olkinuora

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LIST OF ABBREVIATIONS

AHG	Analecta Hymnica Graeca
BHG	Bibliotheca Hagiographica Graeca
CANT	Clavis Apocryphorum Novi Testamenti
CCSA	Corpus Christianorum Series Apocrypha
CCSG	Corpus Christianorum Series Graeca
CPG	Clavis Patrum Graecorum
CSCO	Corpus Scriptorum Christianorum Orientalium
GCS	Griechischen Christlichen Schriftsteller
MMB	Monumenta Musicae Byzantinae
PG	Patrologia Graeca
PO	Patrologia Orientalis
Prot. Jas.	Protoevangelion of James
SC	Sources Chrétiennes
Stich. Ambr.	Sticherarium Ambrosianum

ΒΕΠΕΣ	Βιβλιοθήκη Ελλήνων Πατέρων και Εκκλησιαστικών Συγγραφέων
ΕΒΕ	Ἐθνικὴ Βιβλιθήκη Ἑλλάδος
РНБ	Российская национальная библиотека

1.
INTRODUCTION

1.1.   AIM OF THE RESEARCH

Hymnography[1] is certainly one of the richest forms of Byzantine literature and continues to be a regularly performed form of poetry in the context of liturgical worship up until the present day.[2] By definition, a hymn is "a poem on a religious topic, primarily intended for liturgical use and to be sung, but also including verse written for private devotional purposes."[3] The roots of this tradition stretch to the very beginning of Christianity. The practice of chanting hymns for the glory of God is attested to already in the Scriptures. Both the Old and the New Testament include a great variety of hymnographic texts, the most important being the book of Psalms, which formed the core of the services in the temple of Jerusalem. Later on, they, together with other

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1   In this study, the term *hymnography* refers exclusively to Orthodox hymnography that was produced in or follows the tradition of the Byzantine Empire, and, unless otherwise mentioned, was composed originally in the Greek language. The primary portion of the hymnography used in the feast of the Entrance, the topic of this study, is derived from the third main period of Byzantine hymnographic creation, the era of the creation of the kanon (between the 8th and 11th centuries). Regarding the development of hymnographic forms, the first period, stretching from the 1st to 4th centuries, includes the creation of simple *troparia*. The second period (between the 5th and 7th centuries) is dominated by the birth of the *kontakion*, and the last period (from the 12th century onwards) is characterized by imitation of earlier hymnographic forms. This division can be found in several hymnographic studies; for further reference and a general introduction to hymnographic studies, see the renowned studies Wellesz 1961, Τωμαδάκης 1965 and Μητσάκης 1971.

2   In its original Greek form, Byzantine hymnography is used in Greek-speaking churches. New hymnography imitating the Byzantine form of Greek language is also constantly being created. Byzantine hymnography also forms the fundamental hymnographic repertoire of all non-Greek speaking churches abroad that follow the Byzantine rite, including Russia, Georgia, Romania, Bulgaria, Serbia, and others.

3   Oxford Dictionary of Byzantium 1991, vol. 2, 960.

biblical hymns and Hellenistic traditions, also constituted the basic repertoire of the early Christian liturgical life.[4] The Byzantine hymnographic tradition is an heir of this earlier practice.

What is most striking in Byzantine hymnography as compared to other Christian hymnographic traditions is the richness of its expression and content, as well as the enormous amount of poems that have been composed throughout the history of the Church. The greater portion of the hymnography used today in the liturgical worship of the Byzantine rite was composed during the period of the Seven Ecumenical Councils or in their wake.[5] At that time, the most important Byzantine homiletic texts were also developed. Consequently, hymnography reflects the theological debates of the era of its emergence and constitutes a testimony to Orthodox theological thought congruent to that represented in the homiletic tradition. From an aesthetic standpoint, the richness of the textual forms of hymnography is vast. This can be attributed to the fact that the Byzantine Orthodox hymnographic tradition borrows and further develops influences from both ancient Greek and Semitic traditions. Indeed, the Syriac roots of hymnography are of primary importance, as will also be shown during the course of the present study.[6] Moreover, it is noteworthy that several hymnographers of the Eastern Church are revered as saints, which also attests to the importance the Church accords to her hymnography. In addition, the Byzantine-rite churches have a strictly regulated order for the use of hymns, documented in the rubrics called *typika*, as compared to other Christian denominations.

Despite the grandeur and vastness of Byzantine hymnographic tradition, it has not received adequate scholarly treatment in the field of Orthodox theology. All major authorities in the field of hymnography date from decades

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4   See, for example, Wellesz 1961, 40.

5   The first and last of them being in Nicaea (in 325 and 787). One of the main themes of the last council was the veneration of icons: the iconoclast schism continued well until the 9th century and the restoration of Orthodoxy took place in 843. Thus, I consider the "era of the councils" to stretch until the mid-9th century.

6   The influence of Ephraim the Syrian and other Syrian hymnographers on the Byzantine Greek tradition has been studied especially in the case of the *kontakion*; see, for example, Grosdidier de Maton 1977. It is notable that in Syriac literature and theology hymnography holds an even more central position than in the Greek literary tradition.

past. Until the present day, no one has challenged the works of, say, Tomadakis (1965), Mitsakis (1971), Trempelas (1978) and Wellesz (1961). However, there are still numerous open questions that have not been answered. The primary concerns are, for instance, the lack of critical editions,[7] as manuscript material is constantly being found around the world, and the question of authorship, which remains unsolved for the vast majority of the hymns. Secondly, scholarly research in hymnography seems to underestimate it as a theological literary genre; in addition to the philological study of hymnography, which is perhaps more widely developed, its theological analysis also requires more attention. The use of hymnography in theological literature is largely reduced to the level of mere quotations. Nevertheless, in the spiritual tradition of the Orthodox Church, there is a tradition of analysing hymnography more thoroughly. For example, Nikodemos the Hagiorite (1749–1809) published his own, detailed theological commentaries on hymns. He draws intertextual connections between the Scriptures, hymnography, liturgics and homiletic tradition.[8]

My initial interest in this dissertation arose from my own need to understand the role of hymnography in the dogmatic, spiritual, and aesthetic thought of the Orthodox Church as well as the structures and processes involved in creating, performing, and listening to hymns. To this end, I approach my subject from an intermedial perspective, established in contemporary media studies. In the context of liturgical worship, hymnography acts in co-operation with other liturgical arts. The fundamental idea of intermediality, as I understand it, is the assumption that the co-existence of different art genres provides further meaning and interpretational dimensions to each independent art genre. Thus, I examine the hymnographic *corpus* in relation to other literature (apocryphal texts and sermons), Byzantine music, and iconography.

This dissertation seeks to answer the following question:

–   How can the intermedial approach deepen our understanding of Byzantine hymnography and the research of it, and research relating thereto?

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7   Most published Byzantine hymnography is printed in the liturgical books of the Greek-speaking churches. See footnote 145 below for further reference.

8   See Νικόδημος Ἁγιορείτης 1836.

This question can be divided into the following sub-questions:

1. What kind of thematic parallels can be found between the hymno-graphy of the Entrance and the homiletic, musical, and icono-graphic tradition of the feast?
2. What intertextual connections appear in the studied art genres? Are these levels of linkage similar in all art forms, or do they vary?
3. Are there parallelisms between the studied art genres in terms of the forms and tools of presentation?
4. Can the transmission of ideas from one art genre to another be deciphered?

I approach these questions through the prism of the Feast of the Entrance of the Theotokos into the Temple (November 21). I have chosen this feast because of its non-biblical background and the uncertainty of its historical background, thus bringing deserved attention to this celebration that has not yet been studied satisfactorily. The lack of exact information on the back-ground of the feast makes recognizing intertextual and intermedial structures particularly challenging, yet, for the very same reason, fruitful and impor-tant for future scholarship. The feast of the Entrance is based entirely on the tradition of the Church, which forces us to reconstruct the theological ideas of the feast purely on the basis of the homiletic, hymnographic, and apocry-phal tradition. One of the most important contributions of this study is the publication of a significant amount of formerly unpublished hymnography, the *corpus* of which will be presented in more detail in chapter 1.5.2. The unpublished hymnography, however, is brought forward only as supporting material for my analysis and is examined in conjunction with already pub-lished hymnography.

This dissertation consists of four main chapters which are divided into sub-chapters, each of the four main chapters being dedicated to one of the art genres reflected in the hymnography of the feast. Chapter 1 is an intro-duction that has two main aims: firstly, to present the history and hymno-graphic sources of the case study (the Entrance) and, secondly, to examine the methodological background of this research. Chapter 2 conducts a systematic

analysis of the theological ideas that emerge from the hymnography of the Entrance in comparison with the homiletic and apocryphal textual tradition. Additionally, the various exegetical and other theological-analytic methods employed in hymnography are discussed.

Chapter 3, in its turn, analyses the role of hymnography as musically composed and performed poetry. The research consists of a general discussion of the rendering of hymnography in its musical form in the context of the divine service, as well as the patristic ideal of church singing. A large portion of the chapter is dedicated to the study of musical forms and their impact on the rhetoric and theological interpretation of hymnography, approached through a description of the intertextuality employed in the Byzantine model melody system and a musical analysis of two compositions.

Chapter 4 analyses the relationship between icons and hymnography in two ways. The first is the comparison of content and influences in the hymnography and iconography of the feast. The second aspect, taking a step back analytically, is the examination of hymnography from an iconic standpoint: rhetorical and theological structures in the hymnographic *corpus* at hand will be delineated and juxtaposed to their counterparts in the iconographic presentation of the feast. Finally, the conclusory section summarizes our findings for the research questions presented above.

In the continuation of this chapter, I present an overview of the various methodological approaches that have formed the groundwork for the present study. I then proceed to a historical overview of the development of the feast of the Entrance, together with its most important narrative sources. In the third part, I introduce the hymnographic *corpus* studied for this research.

1.2.   METHODOLOGICAL APPROACHES AND EARLIER STUDIES

Even though the following is meant to be an overview of the various methodological aspects of the dissertation, due to the multi-disciplinary character of the research, a methodological discussion will be continued throughout the whole work. The main motivation of this study has been to combine traditional methods of theological study with the more contemporary method of intermediality; the methodological innovation of this dissertation is to com-

bine the intermedial approach with the spiritual dimensions of Orthodox liturgical worship.

Hymnography has traditionally been studied from three main standpoints. Inasmuch as it is poetical material, it has been a significant focus of study within the field of Byzantine philology. Additionally, hymnography as sung material has interested Byzantine musicologists. Finally, because of its function in divine worship and as a theological form of literature, hymnography is traditionally treated as a subject of both liturgical and patristic studies in the field of Byzantine theology. My main aim in the following pages is to provide a summary, together with a bibliography, for each field separately and to explain their importance for the present study. As the reader will note, a broader analysis of Byzantine hymnography requires not only a wide variety of methodological approaches, but also technical skills in various fields.

1.2.1.   PHILOLOGICAL AND PALAEOGRAPHICAL RESEARCH

Greek hymnography is often treated as a subcategory of Classics. A philological approach to the study of hymnography sheds light on various facets of the text by examining syntax, metre, rhetoric, and palaeographical characteristics. To date, scholarly interest in the language and style of Byzantine hymnography has been reserved, to say the least.[9] Even critical editions of the extant manuscripts are rare.[10] Linguistic analysis does not play a significant role in the present study, but is nevertheless taken into account, especially in tracing the interplay of influences between the hymnographic, homiletic, apocryphal, and biblical traditions.[11] One can hope that future research will

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9   One of the few studies in hymnographic languages is Mitsakis 1967. As Πάσχος (1999, 49) states, the language of hymnography varies from one author and/or form of poetry to another. He goes on to say that the language of hymnography must be closer to the spoken language of the era of its creation, drawing significant influence from the *koine* form of Greek. The liturgical language, however, includes also traits of other forms of Greek.

10   A contemporary critical edition of the iambic kanons of John of Damascus can be found in Skrekas 2008. Compiling critical editions of hymnography is very difficult because of the vast amount of material in manuscript form. In addition to liturgical textbooks and *typika*, musical manuscripts should also be taken into consideration.

11   The most important inspirations for this study of have been Hatzidakis 1892 ("immer noch grundlegend" as Karayannopoulos [1982, vol. 1, 15] notes), Dieterich 1898, and Browning 1969.

soon lead to the publication of more critical editions, making it possible to deal systematically with many stimulating questions surrounding hymnography, especially by treating significant nuances in the literary styles of individual hymnists and the unsolved question of authorship in many Byzantine hymns.[12] In the meantime, we can approach these questions through the general methods of grammatical analysis used in the historical forms of the Greek language.[13]

A great ally in this pursuit is the knowledge of other languages such as Georgian, Old Church Slavonic, Armenian or Latin, languages which are essential to the understanding of the transmission of texts around the Byzantine Empire and to its neighbours. Indeed, an interesting topic for further research would be the examination of the transmission of the hymnography of the feast of the Entrance to other cultural groups, most significantly the Slavs and the Georgians. However, it will not be possible to cover this material in the present dissertation.

In contrast, scholarly inquiry has already shed considerable light on the use of poetic metre in hymnography.[14] In general, the metrical structures in Byzantine hymnography are based on tonic metres rather than the prosodic metres of antiquity, though exceptions exist.[15] The *automelon-prosomoion* or *heirmos-troparion* systems of melodic and metric prototypes with their *contrafacta*, examined in chapter 3, are strongly marked by metrical structures, while metre in *idiomela* is more complex and requires considerable further attention.[16] Metre is also implicated in the overall formulaic structure Byzantine hymnography and of the melodies to which it is set. Thematic, syn-

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12 This will be more closely discussed in chapter 2.3.1.
13 Such research has been done in Skrekas 2008, lxxxv–cvii.
14 See, for example, Τρεμπέλας 1978, 54–93 and Πάσχος 1999, 49–52.
15 An excellent recent study by Arvanitis (Αρβανίτης 2010) concentrates on the meaning of metricality in Byzantine hymnography in relation to the rhythmic interpretation of Byzantine chant. For the rhythm in Byzantine rhetorics, see Valiavitcharska 2013.
16 When examining the translations of Byzantine hymnography into other languages, one can see that metrical structures are often considered to be of secondary importance in relation to an exact rendering of the meaning of the hymn. This is because of the dogmatic character of this poetry.

tactical and aural patterns often converge to produce formulaic expressions used in hymns, which will be frequently noted in the present study.[17]

The arrangement of metrical structures in written texts, along with the rhythm of the words more generally, is considered as an aspect of rhetoric.[18] The term "rhetoric" refers both to a text or a speech with persuasive force, and to the rules that guide this process. In the case of hymnography, as we will see during the course of this study, the process of rhetoric creation also involves the liturgical performance of the text and involves many persons, something that makes it different from a "simple" speech that is delivered only once in a certain context. As for the second part of the definition rhetoric, there are no guides for composing hymnography; this tradition has only been transmitted orally and can only be extracted through the study of hymnographic texts, as will also happen in this dissertation.

Even though rhetoric guides in the case of hymnography do not exist, it is necessary to consider rhetorical aspects also in this context. During the first decades after the birth of the Church, attitudes towards the classical rhetorical tradition in Christian proclamation were reserved.[19] However, rhetoric

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17 Such formulaic patterns of speech are drawn either from the Scriptures, dogmatic texts, or the hymnographic tradition itself. A typical example of the first category is the kanon. The *heirmoi* often quote the Biblical odes according to which they are written, and these quotations are continued in the following *troparia*. For instance, in the 8th ode of the first kanon of the Entrance, both the *heirmoi* and all the *troparia* conclude with the formula Εὐλογεῖτε, πάντα τὰ ἔργα Κυρίου τὸν Κύριον. Some of the other typical formulas that are used in the hymnography of the Entrance, drawn from the hymnographic tradition itself, are δωρηθῆναι ἡμῖν τὸ μέγα ἔλεος (*doxastikon* of the *stichera kekragaria* of the Small Vespers) and Χαίρετε λαοὶ καὶ ἀγαλλιᾶσθε (*doxastikon* of the *Lite*).

18 Good overall presentations of the art of rhetoric in the antiquity are Martin 1974 and Porter 1997. A study that includes an examination of Byzantine rhetoric is Kennedy 1983; for more detailed contributions on the subject of Byzantine rhetorics, see Jeffreys (ed.) 2003.

19 For example, in 1 Cor 2:1–2: "And I, brethren, when I came to you, came not with excellency of speech or of wisdom, declaring unto you the testimony of God. For I determined not to know any thing among you, save Jesus Christ, and him crucified." Despite Paul's words in this passage, his letters are highly rhetorical, and their purpose is to persuade the readers to lead a proper, Christian life. See Sample & Lampe 2010 for more discussion on Paul and rhetoric; for further discussion on the relationship between rhetoric and early Christianity, see Jeffreys (ed.) 2003, 180–186. See also C. Schäublin's examination of the contribution of rhetoric to Christian hermeneutics in Kannengiesser 2006, 149–163.

came to assume an important place in Byzantine education, thanks to the general tendency to embrace and re-interpret Hellenistic literary and philosophical tradition[20] and, thus, cannot be omitted when studying Byzantine homiletics or hymnography.[21] The fathers were often educated in the Greek rhetorical tradition and employed rhetorical styles, especially in their exegetical writings.[22] One of the clearest indications of this rhetorical tradition was the use of an elevated form of language in all literature (the so-called *diglossia* or bilingualism).

Indeed, the influence of the ancient rhetorical tradition on Byzantine homiletics has been studied far more extensively than that on hymnography.[23] This is perhaps because Greek rhetorical forms are more recognizable in the homiletic tradition than in hymnography. The genres and techniques

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The biblical quotations in this dissertation follow the King James Version. In the case of Old Testament, however, the Septuagint holds primary position. If the LXX version differs greatly from the KJV, I use other translations. Psalm references are made according to the numbering of the Septuagint.

20   See Kennedy 1983, 273–278.

21   When discussing the role of rhetoric in homiletics and hymnography with my colleagues, I have sometimes encountered negative attitudes towards rhetoric, the tendency to regard it as something that "obscures" the "truth" or "facts" in ecclesiastical texts. However, I consider the study of rhetoric an essential tool for understanding Byzantine literature. To quote Martha Vinson, "it would be well to remember that rhetoric is, after all, the art of persuasion. Its primary purpose is thus not to convey unambiguous pieces of information in a neutral or unbiased way, but rather to articulate a particular point of view in a persuasive manner. […] But if rhetoric is not a reliable source of hard facts, what is it good for? Put another way, do Byzantine texts contain useful information and, if so, can one extract it in usable form? The answer on both questions is an unqualified yes."

      The use of rhetoric in the study of Byzantine texts helps to show that sometimes the rhetorical device itself becomes an essential message. Also, it helps to disclose intertextual relationships and the dating of the text (Vinson 2003, 10). Finally, persons holding high positions in the Byzantine church usually had a rhetorical education. A recent overall presentation of the role of rhetoric in the late Byzantine period can be found in Constantinides 2003.

22   For example, Gregory of Nazianzos used the classical rhetoric tradition effectively when defending Orthodoxy through his writings and homilies (see Norris 1991). His reason for its use was the desire to communicate with different social groups (see Vinson 2003, 15).

23   Perhaps the most extensive presentations on the rhetorical tradition of Byzantine homilies are Valiavitcharska 2007 and 2013.

of hymns did not receive their inspiration exclusively from the classical tradition but were greatly affected by Semitic influences – as evidenced, for example, in the use of dialogical form.[24] Nevertheless, Greek rhetorical modes and devices are still also employed in hymnographic texts.

Studies on the rhetorical aspects of hymnography are few in number.[25] This could well be the consequence of caution from a spiritual point of view. The emphasis on the rhetorical character of the text might seem to cast a shadow on its dogmatic authority, due to the fact that hymns sometimes include generalization, exaggeration, or dramatization.[26] However, in spite of these artistic methods, hymnography cannot be considered as theologically inaccurate or dogmatically poor. Instead, it is crucial to detect the semantic mechanisms and functions within the poems on the genre's own terms. After all, the rhetorical devices and modes used in hymnography are not an

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24   The dialogical form will be studied later in this dissertation in the analysis of the overlap between hymnography and homiletics in chapter 2.3.2. and as a pictorial rhetoric method in chapter 4.2.4. It is noteworthy that the dialogue is a particularly daring rhetorical form, because the preacher or hymnographer speaks with the voice of historical persons in the history of salvation; this conveys to believers the fact that he has authority to speak on these matters because he has beheld the events through spiritual *theoria* (cf. Cunningham 2003, 104: "Dialogue […] allows the preacher actually to change the original words and dramatically to convey their hidden meaning.").

  The concept of *theoria* will appear often during the course of the present study, and it will be discussed in the context of exegetical activity in chapter 2.3.3. below. The term implies several meanings and research on the different variations of this important concept still continues. The word is already used in antiquity to mean contemplation and has come to indicate several different things in Christian language. The common element for these definitions is, however, the encounter of God in *theoria*. Thus, human reason transcends the limits of the nous and acquires deeper dimensions of vision, enjoying the presence of God. For further information on the understanding of *theoria* in the antiquity, see Nightingale 2004; for an introduction to the Eastern Christian ideas of *theoria*, see Hierotheos (Vlachos) 2005.

25   For me, personally, the most interesting studies on the rhetoric of hymnography are Zervoudaki 2011 (on the topic of a rhetorical genre combined with hymnography), Κορακίδης 2006 (a whole volume on the relationship between rhetoric and hymnography), Cominos 1991 (on rhetoric in the works of Romanos the Melodist) and Ξύδης 1978 (an overall presentation of Byzantine hymnography, including a chapter on rhetoric).

26   Often, the main aim of a rhetorical text is not the transmission of pure information but merely to persuade.

end in itself but rather aim at an effective transmission of theological ideas, which is precisely one of the basic premises of this literary genre.[27] Herein lies a significant difference between "profane" rhetoric, used by politicians and teachers, and ecclesiastical eloquence; the final persuasive action of the latter is, as the fathers understood it, not the promotion of personal agendas or political pursuits as in the former genre, but rather depends on the activity of the Holy Spirit, who inspires the preacher or hymnographer to choose the correct expressions in order to convey a spiritual message and guide believers along the right path. To re-articulate an idea presented by Korakidis, ecclesiastical literature can never be wholly submitted to the conventions of classical Greek rhetoric. According to the self-understanding of Byzantine spirituality, its contents, the words of divine truth, can never persuade a cold-hearted recipient who is *a priori* closed to this truth. True, Christian rhetorical "persuasion" implies the enlightenment of the *nous* by the Holy Spirit.[28]

Rhetorical thinking, as I demonstrate in the course of this study, has left its mark on not only Byzantine literature but also other liturgical art forms, such as iconography and Byzantine liturgical music. Thus, it has emerged as one of the leading motives in my research. In particular, the role of rhetoric in the spiritual thought of hymnographers, preachers, and iconographers is considered.

The philological study of hymnography also includes the use of palaeographical methods, which are particularly useful in answering questions of authenticity, authorship, dating, and textual history of a certain manuscript, and, as such, forms an important tool for every Byzantine scholar. In the present study, palaeography does not hold a central position. However, the palaeographical aspect has an important role in relation to liturgical manuscripts,[29] resulting in the discovery of previously unpublished hymnographic material that will be presented in chapter 1.5.2; these texts, along with their English translation, constitutes Appendix I of this dissertation. The compilation of a comparative, critical edition would have been well beyond the scope of this

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27   See relevant discussion in Skrekas 2008, lii–liii (and footnote 150).
28   See Κορακίδης 2006, 83.
29   My basis for the study of Greek manuscripts has been Gardthausen 1911/1913, Deevresse 1954, and Karayannopoulos 1982.

study, due to the great number of texts, so I have focused my efforts rather on publishing modern editions based on single manuscripts, with a special emphasis on the Sinaite *Menaion* manuscripts. Additionally, palaeographic knowledge has been essential in the comparative study of musical manuscripts in chapter 3.[30]

Theologians not familiar with the philological or palaeographic methods used in hymnography might ask a question whether or not they make any significant contribution to theological research as such. The answer is strongly affirmative. Firstly, in the case of hymnography, sensitivity to metrical structures frequently enables the researcher to understand the contents of the hymns in their context and to recognize more easily the theological methods employed in hymnography, as opposed to mere "technical" or aesthetic solutions required by the metre or poetic genre. Finally, the use of both grammatical analysis and palaeographic methodology contributes in many cases to scholars' understanding of the provenance and even the authorship of the hymns in some cases, even though this is not the particular intention of the present study. Nevertheless, it helps us to situate hymnography in its historical-theological background.

1.2.2.   MUSICOLOGICAL RESEARCH

The study of Byzantine hymnography is tightly linked to the research of Byzantine musicology.[31] In Byzantium, authors of hymnography were often called melodists – most notably, Romanos the Melodist and Kosmas the Melodist (also called Kosmas the Poet). To cite the hymnography scholar Pantelis Paschos, "perhaps in no other genre of poetry do we have such a close connection between word and melody."[32]

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30   The most extensive guide for the palaeography of Byzantine chant is Floros 1970.

31   By "Byzantine music," I mean Eastern ecclesiastical chant, sung in Greek, which developed in the Byzantine Empire. However, I do not limit my study to the period preceding the fall of Constantinople in 1453, but also include post-Byzantine compositions in my research material. To avoid tautology, I will refer to all post-Byzantine music with the terms "Byzantine music" or "Byzantine chant," as no sudden change in the musical language took place together with the fall of the Empire. Additionally, a common factor for both Byzantine and post-Byzantine chant is the use of neumatic notation. For purposes of clarity, all musical examples will also be translated into Western staff notation.

32   Πάσχος 1999, 46.

Scholarly work in Byzantine musicology – when it comes to music composed before the 19th century – is mainly concentrated on issues of notation and its reconstruction.[33] In order to simplify the musical analysis and not confuse my readers with musicological details, I have decided to omit the analysis of the earliest forms of Byzantine notations (those dating to before c. 1150) because of their adiastematic character,[34] merely demonstrating that compositions written in posterior notations form a continuity with this early phase of Byzantine chant. Instead, other melodic examples used in this research are analysed in more detail. They are written in the Middle Byzantine notation or the so-called New Method. The former notational form was used from c. 1150 to c. 1850, and it was indeed diastematic, but still rhythmically problematic. In order to facilitate readers who are not familiar with Byzantine neumatic notations, I have also included transcriptions into Western staff notation, using the recently revised MMB method,[35] which is characterized by a lack of time values. This allows for an easier comparison with the later, more rhythmically precise New Method of Byzantine chant that has been the

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33   The research of Byzantine music started both in Greece and in the West at the beginning of the 20th century. In the West, this research was centred in Copenhagen in the context of the *Monumenta Musicae Byzantinae* project (MMB), founded in 1931 by H.J.W. Tillyard and E. Wellesz. The main concern at the beginning was the transcription of Middle Byzantine neumes. The publications were divided into five series: the Main Series (including facsimiles), *Subsidia* (including monographs), *Transcripta* (including transcriptions into staff notation), *Lectionaria* (including critical editions of biblical readings with ekphonetic notation) and *Corpus Scriptorum de Re Musica* (including Byzantine music treatises in critical edition, translated with commentaries). However, the MMB transcription method was rejected in Greece, where Konstantinos Psachos began his scholarly activities by publishing his main volume in 1917. During the 20th century, these two "schools" of Byzantine musicology approached each other and eventually the MMB transcription method was put to rest in 1958 until the publication of the new method (in Troelsgård 2011).

34   "Adiastematic" means "with no interval value": in the early Byzantine Coislin and Chartres notations (from 10th century onwards), the melodic signs do not show exact interval structures but rather the outlines of a melody. For a basic study on these palaeo-Byzantine notations, see Floros 1970.

35   Troelsgård 2011. This is also, in my opinion, the bust current introduction to Middle Byzantine notation.

dominant notational form since the early 1800s.[36] In the transcription of the New Method, I use rhythmical values with a quaver as an indicator for one time unit in the neumatic notation.[37] The comparative method will be presented more closely together with the musical analysis itself in chapter 3. The musical examples can be found in Appendices II and III.

My aim in this study is not, however, to simply provide an aesthetic-structural analysis of certain Byzantine compositions. Instead, my intention is, through the prism of musical analysis, to recognize the fact that the theology of Byzantine music is closely linked to the semantic contents of the sung text. As H. Seppälä has noted,

> in hymns, the Orthodox Church approaches God, praying and praising, and also teaches the dogma of the Church in poetic and musical forms. The hymns contain the same information as the teaching in prose. When sung, however, the teaching becomes alive: it is organized into liturgical services in which the participant's reception of the Church's teaching is intensified by the melody.[38]

Studies on the perception of church music have a great deal to contribute to the study of the understanding of hymnography and its sacramental-soteriological character, and thus have a place of their own in the field of theology; in particular, they contribute to liturgical studies and patristics.

It is evident that the musical form of hymnography must be taken into account for a fuller understanding of the function of the hymns. As we will

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36   The New Method was officially launched with the publication of the first theory treatise in 1821 (see Χρύσανθος 1821). It was created by the "Three Teachers", namely Gregory the Protopsaltes, Chourmouzios the Chartophylax, and Chrysanthos of Madytos, and included a systematic theory of scales and rhythm. The basis of the New Method was the so-called "exegesis," the way of interpreting melodies more analytically in relation to the new notation (on the system of exegesis, see Στάθης 2003; for a more recent – though widely disputed – theory, see Arvanitis 2007).

37   This is the convention in most contemporary transcriptions (see Troelsgård 2011, 34 and Ψαριανός 2004).

38   Seppälä H. 2005, 63. As the first Finn to do her doctoral dissertation on Byzantine musicology, Seppälä has studied the theology of Orthodox Church music thoroughly. In addition to the cited volume, she has published several monographs in Finnish (Seppälä 1996, 2005, 2006, 2012). In addition to her work, there have been only a few monographs on the theological aspects of Orthodox church music, most notably by Lossky (2003) and Βουρλής (1994).

see in later chapters, the perception of hymnography occurs through the musical structures, through its performance and auditory experience. The musical analysis of melodies is necessary for understanding the structure and contents of hymnography, together with the rhetoric thought of the composers, and the way in which believers experience it in the context of Byzantine liturgical life. Through this analysis, one can strive for a definition of a rhetoric process of composing hymns in liturgical surroundings. Thus, musical elements do not merely transmit but also interpret, elevate or even transform the meanings of the text. These aspects are more closely examined in chapter 3.

1.2.3.   THEOLOGICAL RESEARCH

In the context of theological studies, hymnography can be examined from various perspectives. In liturgical studies, it is usually related to the development of the *typika* or other liturgical books, and the hymn repertoires of certain feasts.[39] This aspect is, naturally, the closest to musicological research, as the latter examines the liturgical performance of hymnographic texts. In the case of the feast of the Entrance, no extensive studies on the development of the hymnography of the feast exist.

However, I do not aim merely to study the liturgical role of hymnography, though its examination is also essential in order to observe all aspects and potential meanings. Instead, I consider the exegetical role of hymnography important especially in the case of the Entrance. The analysis of hymnography as exegesis is a rather new subject of interest but contributes much to this study, specifically to the examination of the relationship between hymnography and other literary genres. The exegetical methods in hymnography have been studied, among others, by B. Bucur, C. Hannick, and W.C. Weinrich.[40] In this dissertation, chapter 2 is dedicated to developing these ideas in the context of the Entrance in a systematic analysis of the images of the Theotokos in the hymnography of the feast.

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39   For instance, the study on the history, sources, hymnography, and iconography of Marian feasts by Tsamis (Τσάμης 2000, four volumes).

40   Bucur 2007, Hannick 2005, Weinrich 2000; these studies will be examined more closely in chapter 2.3.3.

Hymnography also contributes in several respects to discussion of dogmatics. The comparison of hymnography's content with the theological "atmosphere" of the period in which it was written yields significant congruencies. These, in turn, could be helpful in illuminating the origin of anonymous and undated hymns.[41] Moreover, hymnography can be taken as a source for dogmatic thought in its own right. Such opinions have been presented, for example, by Bucur.[42] The feast of the Entrance is not related to any dogmatic controversies as such, but still dogmatic ideas are conveyed throughout the hymn repertoire.

But an open question remains: does hymnography possess a theology of its own that would, in a way, differentiate it from other genres of Byzantine religious literature? First of all, "theology of hymnography" could potentially refer to two different subcategories. Firstly, the term could contain the rich theological contents expressed in hymns, which is the case in our current study. Nevertheless, from a more implicit perspective, it could refer to the theology of hymnography as a literary art form inspired by God and created within the personal, Christian life, and perceived in the context of divine worship, a fact that has been recognized in patristic exegesis in broader sense, as we will later observe. Considered in this context, the study of the theology of hymnography aims at surpassing the "profane" aspects of artistic creation and elevating them to a more spiritual level of liturgical participation, by examining the influence of hymnography on believers, its co-operation with other liturgical elements in the space of the Byzantine Christian temple, and the creation of hymnography by saints and ascetics through divine inspiration. In such a pursuit, more current interdisciplinary methods have their justification.

1.3.   CURRENT METHODOLOGICAL APPROACHES

Above, I presented the basic methodology employed in hymnographic studies up until now. However, it is within the scope of this study to broaden the perspective toward new methodological openings that could contribute to a more holistic understanding of hymnography in the context of Byzan-

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41   An example of this kind of study is Peltomaa 2001, where she dates and studies the Akathistos hymn in the context of the Ecumenical Synods.

42   See Bucur 2007, 93.

tine theology. I have drawn my inspiration from both modern media studies and contemporary theological literature. None of these methods are "new" in themselves, but their combination forms a new and useful perspective for hymnographic studies.

1.3.1.   INTERTEXTUALITY

Chapter 2 largely consists of an intertextual analysis of the interaction between hymnography, the homiletic tradition, Scriptures, and the Apocrypha. Such studies exist, but this kind of methodology has not yet been utilized on a larger scale in relation the feast of the Entrance, even though this important theme deserves attention in order to form a complete overall view of Marian theology in the Middle Byzantine period. For this reason, my intertextual analysis considers earlier hymnographic traditions, sermons, biblical texts, Apocrypha, and even non-Christian texts.

The term "intertextuality" was coined by Julia Kristeva in the 1960's. To put it concisely, it means the "inter- and intracultural dynamics and their operations."[43] Kristeva describes her theory more thoroughly by referring to intertextuality as "a mosaic of quotations; any text is the absorption and transformation of another. The notion of *intertextuality* replaces that of intersubjectivity, and poetic language is read as at least double."[44]

The idea of intertextuality as a "mosaic of quotations" is a widely employed approach by those studying the hymnographic and homiletic traditions of Byzantium.[45] As such, it forms an essential basis for this study as well. As I will show, intertextual relations are particularly complex in the hymnographic genre, while homilies make use of a more straightforward method. In the field of patristics, the role of intertextuality in the exegetical thought of the fathers has been particularly noted by F. Young. She describes the subtle way of cross-referencing in second-century exegetical literature by making

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43   Orr 2003, 1; Orr's presentation is perhaps the best recent introduction to the current discussion surrounding intertextuality.

44   Moi 1986, 37; Kristeva 1969, 85. For a more critical approach to Kristeva's term and its adoption, see Orr 2003, 20–32.

45   These kinds of studies can be found, for instance, in Peltomaa 2001, Tsironis 2005, Cunningham 2011ᵃ, Shoemaker 2011; these articles will be referred to during the course of the chapter 2.

two main points. Firstly, intertextual references were not customarily long quotations from literature, but their aim was rather to create reminiscences and engage *mimesis* of earlier texts. Secondly, the role of intertextuality was not to provide ornamentation but to show authority or enhance the content of the delivered speech.[46] What I find even more fascinating is Young's idea of the role of intra- and extra-textual references and its significance to our understanding of patristic exegesis. She persuasively points out that

> for those who accept scriptural authority, the world of the text gives meaning to the world outside the text. Conversely, the world outside the text enables the meaning inside the text to be discerned. […] An authoritative text is understood to refer to the world in which people live, and so its meaning is bound to be received or contested in the light of the plausibility structures of the culture which receives the text. A culture, which can conceive of the material universe as interpenetrated by another reality, which is transcendent and spiritual, will read the reference of scripture in those terms.[47]

The fact that the textual background of the feast of the Entrance is so extensive and consists of multiple re-interpretations and *mimeseis* of earlier texts makes it an extremely rich object of study. The complex cross-fertilization of literary genres, consisting of hymns, sermons, apocryphal texts, and Scriptures requires a broad intertextual approach.

However, as G. Allen points out, "intertextuality, as a term, has not been restricted to discussions of the literary arts. It is found in discussions of cinema, painting, music, architecture, photography, and in virtually all cultural and artistic productions."[48] This is also the case for Byzantine liturgical tradition. Intertextuality can also be observed in other Byzantine art forms. One of the main contributions of this present study is to detect intertextual processes in different liturgical arts, namely music and iconography, and reveal their connections with the literary tradition of the feast. In order to describe the intertextual cross-references *between* the different art genres, it is necessary to transcend intertextuality, regarding it as something that is particular to one genre, and delve into the integrality of the whole from the perspective of intermediality.

46   See Young 1997, 130.
47   Young 1997, 139.
48   Allen 2000, 174; for a general description of intertextuality in the non-literary arts, see pp. 174–188.

1.3.2.   INTERMEDIAL APPROACHES

The last decades have seen a rising interest in intertwinings between different art forms, examined in the context of interarts or intermedial studies,[49] thus extending the boundaries of intertextuality. In the field of Orthodox liturgics, these intermedial connections naturally include all "media" used in the Church space: Church music, hymnography and other writings, iconography, architecture, ecclesiastical vestments, etc. (Illustration 1).

Illustration 1. The "media" of a Byzantine Orthodox divine service.
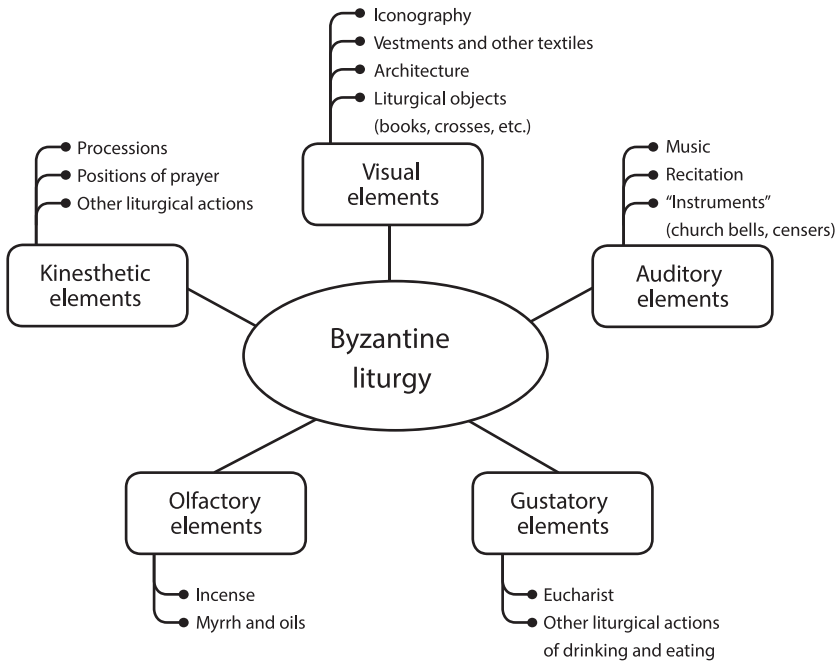
The most relevant areas of study within hymnography are the acoustic elements (excluding church bells) and the visual elements in the form of iconography.

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49   As Lund points out, "intermediality" has been suggested as a substitute for "interart re-lations" within a wider perspective (Lund 2002, 13). Recently, interart and intermedial studies have become particularly popular in Scandinavia (for example, Lund 2002; Mik-konen 2005).

In the study of Orthodox theology, much remains to be discovered regarding the overlapping of different art forms in the church space. This approach, inspired as it is by modern media studies, might strike some as too reductive or materialistic to be applied to Orthodox spirituality. Intermediality does, indeed, concentrate mainly on modern medial phenomena. On the other hand, the ability of intermedial studies to make a significant contribution to the understanding of liturgy has already been recognized in the study of Western liturgical rites. N.H. Petersen, in his study of Lutheran practices, discerns two dimensions in the study of interart relations in liturgy: the *normative* (mainly from confessional or theological points of view) and the *descriptive* (how relations have happened or changed in different eras and places).[50] The present study does not directly follow Petersen's division, but rather suggests that these aspects are inextricably linked to each other. The role of participation in the worshiping life of the community in the course of the process of creating liturgical art is so essential for the understanding of the Middle Byzantine authors that a purely descriptive approach, excluding the "normative" dimension (if liturgical life, as the Byzantines lived it, can be understood "normative" at all), does not do justice to the analysed material.

In order to summarize the intermedial connections of the present study, I find it helpful to point out H. Lund's sketch[51] (Illustration 2) on the interrelations of sound, image, and word (the three basic elements of Orthodox liturgy):

Illustration 2. Interrelations of sound, image and word.

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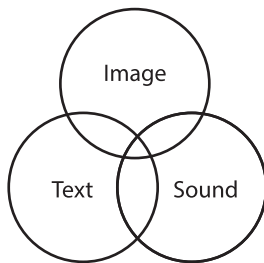
50   Petersen 2002, 120. Petersen has studied intermedial relations in the liturgy in other works as well (see Lillie & Petersen 1996).

51   Lund 2002, 12.

As one can see from this chart, there are four different overlapping aspects to these art forms: text – sound, sound – image, image – text, text – sound – image. In the Orthodox liturgy, the interaction of text and sound is naturally the musical or recitational performance of the hymn. The celebrations as a whole are an interaction of sound and images, as the believers look at the icons while hearing hymns. Also, if the concept of image is extended to visuality in the form of movement and processions, it could refer to the moments in liturgy when priestly activity is accompanied by church bells, censers, and, in the case of Byzantine music, often by melismatic melodies.[52] The image and text intertwine in two different contexts: icons that include an inscription and liturgical books/manuscripts that include illustrations.[53] In a wider sense, the text and image work together symbiotically in the church space.

Hymnography is, as such, an intermedial form of art, as it is both literature and performed art, closely intertwined with music.[54] Accordingly, in recent years, interarts studies have gradually been introduced in the field of Byzantine hymnography as well. N. Tsironis (2005) has made a significant contribution towards understanding the transmission of the theme of the Theotokos as a tender mother from one art form to another, namely, between

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52 Many so-called papadic melodies are sung when the priests conduct liturgical action. In order for certain hymns to fill allotted portions of a service, syllables are extended into very ornamented and melismatic musical compositions. Such parts of the liturgy are, for example, the Cherubic and communion hymns.

53 As S. Seppälä (2014, 15) points out, the ornamented initial letters of manuscripts serve both art forms. As letters, they belong to the text, but they are also works of art.

54 In the field of Byzantine musicology, M. Alexandru has emphasized the interarts approach in her recent studies (see, for example, Αλεξάνδρου 2013, 933–962, especially 940 and 962). As she points out, "in the church space, the liturgical arts exist in a constant relationship between each other: the music emerges from and interprets the hymnographic text, and the two of them are perceived simultaneously with the sight of icons, which, in their turn, on one hand are inspired to a great degree by Byzantine hymnography, and on the other hand are connected with the building of churches. Simultaneously, the whole of the arts gives the framework for different divine services, which are celebrated according to a certain *typikon*. […] Thus, the analysis of Byzantine hymns and *troparia* is not finalized in the relationship between word and melody, but is connected, for instance, with the research of the liturgical role that the particular text has in the corresponding service, together with the corresponding iconography, and can lead to a deeper understanding of Byzantine music." (Αλεξάνδρου 2013, 940.)

hymnography, homilies, iconography, and the liturgy. Her conclusion is that the Orthodox liturgical life adopts the customs of people rather than following models from above. Tsironis concludes her study: "This transition from one genre to another […] testifies to the interaction between genres and to the dialectical relationship which they maintain in the complex pattern of symbolism and hierarchy in the Byzantine world."[55]

1.3.3.   METAESTHETICS – TOWARDS A "THEOLOGY OF HYMNOGRAPHY"

As we observed above, the intermedial approach as such is insufficient when considering the spiritual and sacramental character of Byzantine liturgical arts, inasmuch as it is believed that they are produced by the Holy Spirit and, thus, express divine revelation. To understand Byzantine thought, it is necessary to avoid the perception of hymnography as purely poetic texts or a dogmatic-didactic genre, or, in some cases, even poems that merely evoke feelings. In the Orthodox liturgical tradition, all arts are considered to be instruments of the radiance of God's divine energies acting on humanity. Thus, hymnography cannot be analysed with strictly poetic or musical criteria, outside the liturgical context and its spiritual dimensions.

In order to keep this in mind throughout the whole study, I find the term "metaesthetics" particularly useful.[56] This concept, in the context of Byzantine hymnography, was coined by Panteles Paschos. He emphasizes the anagogical character of the divine service, of which hymnography is an essential part. Paschos utilizes "metaesthetics" when describing the connection between Byzantine music and hymnography. According to him,

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55   Tsironis 2005, 99. Another important volume in the interdisciplinary study of the Theotokos is *The Cult of the Mother of God in Byzantium: Texts and Images* (2011), including significant contributions from a multidisciplinary variety of scholars. See especially A. Cameron's introduction to the volume (p. 1–5) for a summary of recent scholarship in the field.

Recently, also B. V. Pentcheva (2006, 2011) has pointed out the intermedial structures in Byzantine liturgy. However, as an art historian, her interest emerges from the iconographic point of view, combining it with different performative aspects of the liturgical offices. She has also taken architectural elements into account, especially through the study of acoustic effects in the Hagia Sophia cathedral in Istanbul, Turkey.

56   The term has been used earlier in Byzantine musicology at least by M. Alexandru (see, for example, Αλεξάνδρου 2013, especially 943, 947; 2006 on the metaesthetic character of the Σὲ ὑμνοῦμεν).

> Byzantine music […] has put aside the aesthetic and earthly elements that move and wake up the world of passions in us […] preserving – with an amazing balance between word and melody – its *metaesthetic*, I would say, spiritual, regressive and mystagogical character to the very end. This means that Byzantine music, like every other liturgical art, never existed as an end in itself or an independent creation cut off from the holy family of liturgical arts. […] We aim […] at experiencing the metaesthetic sphere of spirituality, in which the soul can feel itself naked in front of her Moulder and Creator, ready to open a redeeming inner dialogue with him. […] We approach the infinite beauty of God through the way of Orthodox liturgical experience.[57]

I would venture to suggest a more concise definition of the term, as metaesthetics take into account the belief that the Holy Spirit guides aesthetic choices in the various forms of liturgical art. The contribution of metaesthetics to this study is the awareness of the Orthodox understanding that the liturgical arts always exist in a dialogue with the Divine. Spiritually speaking, the artist communicates with God through contemplation, *theoria*. This is what differentiates the metaesthetic approach from purely "profane" interart or intermedial studies. In addition to the aesthetic reading of hymnography, the sanctifying aspect also has to be taken into consideration, especially when observing the reception of hymnography in its liturgical context.

Paschos does not extensively develop his term. I see it as being connected with the Aristotelian view of hylomorphism, one of his metaphysical ideas. Aristotle thinks that all substances are composites of form and matter.[58] Similarly, hymnography seems to be a composite of two distinct components: the literary text itself (corresponding to Aristotle's matter) and a functional aspect, where it is sung poetry in the liturgical life of the Church, the bearer of the Truth, and an instrument of divine grace (corresponding to Aristotle's form).

The metaesthetic approach to hymnography has provoked much academic research in the field of Byzantine studies in the 21st century.[59] Previously, the theology of the icon was very active in discussions regarding the spiritual character of the images, certainly because of the existing synodical horoi that define the Orthodox understanding of icons.

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57   Πάσχος 1999, 47–48.
58   See Aristotle's treatise *De anima*, especially 413–414.
59   For a list of the relevant bibliography, see Alexandru 2012, 129–30 (8.2: Liturgical music and hymnography: theology, aesthetics, and meta-aesthetics).

Understanding the metaesthetic character of hymnography, thus, allows room for its spiritual dimension – something that cannot be taken into consideration in strictly "profane" studies of art. Metaesthetics is the foundational principle behind this study.

1.4. ENTRANCE OF THE THEOTOKOS

The topic of this study is the feast of the Entrance of the Theotokos (Τὰ Εἰσόδια τῆς Θεοτόκου), which belongs to the cycle of the twelve great feasts of the Orthodox Church. It is celebrated on November 21[60] and is particularly important for contemporary monastics.[61] The feast commemorates the dedication of Mary as a three-year-old child by her parents Joachim and Anna in the temple of Jerusalem, her reception by the elderly Zacharias, and the beginning of her residence there. The Theotokos was accompanied by a procession of women.

As the primary focus of this study is to apply diverse methodological approaches for studying hymnography, my aim is not to engage the problematic aspects of the historical provenance of this great feast, or other issues concerning its historical accuracy, though it is indeed a very interesting subject for scholarly study. It is certainly important, however, to present an overview of the history and structure of the feast, as well as its most important literary sources in order to better understand its background as a liturgical celebration that emerges exclusively from the tradition of the Church rather than an easily decipherable starting-point.

Surprisingly, the Entrance has been a subject of very few studies in the field of Orthodox academic theology. As far as I know, only two major studies exist, and neither of them in Western languages.[62] Moreover, no extensive study on the hymnography or homiletic aspect of this feast or its musical tradition exists.[63] The most authoritative and most significant studies on the

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60   The feast is also celebrated on the same day in the Roman Catholic Church.

61   See Τσάμης 2000, vol. 2, 17.

62   Скабалланович 1916 and Αναστασίου 1959.

63   However, there are studies on the Theotokos that also briefly discuss the Entrance (Gambero 1999, Τσάμης 2000, vol. 2, Seppälä S. 2010). Within the field of Byzantine musicolo-

history of the feast for later generations of scholars are those by S. Vailhé and E. Bouvy.[64] However, some of their conclusions regarding the history of the Entrance are problematic, which will be noted later on in this chapter. The most recent study on the feast written in English – dating from more than seven decades ago (sic!) – is by Sister Mary Jerome Kispaugh.[65] Later studies[66] are usually based on these foundational works. Additionally, the history and sources of the theme of the Entrance have also been discussed briefly by J. Lafontaine-Dosogne in her study on Marian iconography.[67]

1.4.1. NARRATIVES AND SOURCES

The narrative of the Entrance, as presented in hymnography, is based on apocryphal prototypes. The oldest and most important source is the *Protoevangelion of James* (hereafter referred to as *Prot. Jas.*), but also other later narratives exist. Among the most important of these are the *Lives of the Virgin* by Epiphanios of Kallistratou and Simeon Metaphrastes, the *Life of the Theotokos* by John Geometres. Other significant narratives include the Georgian *Life of the Virgin* (attributed to Maximos the Confessor), and the *Gospel of Pseudo-Matthew*, a Latin narrative on the life of the Theotokos. There are also other narratives that refer to the events of the Entrance, most importantly in the Syriac, Georgian, Armenian, and Ethiopian traditions,[68] as well as in the Quran,[69] but it is outside the scope of this study to provide a detailed analysis of them."

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gy, I am not aware of any studies. The hymns of the Entrance in the Znamenny tradition are presently being studied by Nadezhda Tschikunova (see Tschikunova 2012).

64 Bouvy 1902, Vaillhé 1903.

65 Kispaugh 1941.

66 See Jugie 1923; Chirat 1945.

67 Lafontaine-Dosogne 1964.

68 Evidently, the *Prot. Jas.* and *Life of the Virgin* are the most important Apocrypha for the liturgical development of the feast of the Entrance; thus, I have a excluded a more detailed study of these texts. A comparison of these other apocryphal narratives to the Prot. Jas. can be found in Lafontaine-Dosogne 1964, 136-137.

69 The tradition of the Entrance in Islam has been studied, in particular, by G. Dye (2012, 2014). He suggests that the verse 19:16 (وَٱذْكُرْ فِى ٱلْكِتَٰبِ مَرْيَمَ إِذِ ٱنتَبَذَتْ مِنْ أَهْلِهَا مَكَانًا شَرْقِيًّا) is an implication of the Entrance and thus a parallel to the *Prot. Jas.* The verse mentionsthat Mary left her parents and went to a place in the east. According to Dye (2014, 6), "infatti, il 'luodo orientale' è il Templo di Gerusalemme – la Casa di Dio –, identificato con Maria in molte tradizioni cristiane."

The texts do not exclusively refer to the Entrance but to the life of Mary in general, the *Lives of the Virgin*, for example, offering a complete biographic narrative of the Theotokos. For this reason, they have also been examined in the context with other themes of her life, not merely the Entrance.; the *Prot. Jas.* In particular has been widely studied, as it constitutes the most authoritative source for Mary's birth and upbringing. I will now provide a cursory overview of the aforementioned narratives in order to help us understand the framework in which the hymnography, homiletics, and iconography of the Entrance is situated.

Protoevangelion of James

The *Prot. Jas.* is a book of the New Testament Apocrypha,[70] dating from the second century.[71] As an Apocryphon, it does not have a place in the liturgical life of the church – it is never read as such in the divine services – but it is the only early narrative on the Entrance. As M. Cunningham points out, "in the context of the late second century, however, the *Protoevangelion* is unique among both canonical and apocryphal texts in its focus on the person of the Virgin Mary."[72]

The Apocryphon deals with the family background, birth, and life of the Theotokos. By contrast, the earliest extant Dormition narratives are written centuries later.[73] The name *Protevangelium Iacobi* was created by Guillamme

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70   The term *Apocryphon* is usually used to describe texts outside the New Testament canon. Often, they are considered somehow "suspicious" in their content. However, the fathers often refer to the *Prot. Jas.* – as will be seen in chapter 2 of our study – and the text clearly had a strong influence on patristic thought. It is, in the history of the Church, the most influential Apocryphon and even more influential than many books in the Scriptures, a fact that is demonstrated by the great number of Greek manuscripts in existence. To quote Schneemelcher, "there are also works of this literature which are not 'heretical', but were intended simply to supplement the canonical literature to serve for entertainment and for edification" (New Testament Apocrypha: Volume One 1959, 64). For a critical edition and a Greek text of the *Prot. Jas.*, see de Strycker 1961.

71   The text has been widely studied. A good overview in English can be found by Cullmann in New Testament Apocrypha: Volume One (1959, 370–388). Other relevant aspects of the bibliography will be mentioned in later footnotes.

72   Cunningham 2011ᵃ, 164.

73   For a collection of the English translations of most the important Dormition narra-

Postel in the 16th century. His theory was that the author of the book was "most probably" James, the brother of the Lord, and the book was a source for later, canonical gospels – thus the name Protoevangelium. The oldest name, however, is merely "The Book of James."[74] The part relating to the Entrance is the following:

> And when the child was three years old, Joachim said: 'Let us call the undefiled daughters of the Hebrews, and let each one take a lamp, and let these be burning, in order that the child may not turn back and her heart be enticed away from the Temple of the Lord.' And he did so until they went up to the Temple of the Lord. And the priest took her and kissed her and blessed her, saying: 'The Lord has magnified your name among all generations; because of you the Lord at the end of the days will manifest his redemption to the children of Israel.'

> And he placed her on the third step of the altar, and the Lord God put grace upon the child, and she danced for joy with her feet, and the whole house of Israel loved her.

> And her parents went down wondering, praising and glorifying the almighty God because the child did not turn back. And Mary was in the Temple nurtured like a dove and received food from the hand of an angel.[75]

The structure of the birth and entrance narratives corresponds to that of the birth and dedication of Samuel in the Old Testament (1 Samuel 1–2), a point which is emphasized by the fact that the respective mothers had the same name.[76] This connection also offers some answers to the questions which have arisen regarding the historical accuracy of the text.[77] However, the historic-

tives together with a commentary, see Shoemaker 2002, 290–414. As S. Shoemaker (p. 76) points out, the Dormition traditions became widely popular among the Orthodox church towards the end of the fifth century.

74 On the title, see de Strycker 1961, 208–216.

75 The English translation is by R. McL. Wilson, published in Schneemelcher 1991, 429.

76 See Smid 1965, 39–40.

77 For example, one of the most criticized facts in the Entrance narrative is that Mary slept next to the ark. Both in 1 Sam 3:3 and 1 Kgs 3:3, however, there is a corresponding passage that refers to Samuel sleeping in the temple next to the ark. Also, the historical probability of the Entrance as a whole is often criticized, neither can similar practices be found in the Scriptures. However, the Syriac text *Apocalypse of Baruch* (10:19) refers to a tradition of virgins living and labouring in the temple of Jerusalem. (An English translation can be found in Charles 1896 or a more recent presentation in Bogaert 1969.) Also,

ity of the Apocryphon was not the primary aim of the writer, rather, it was mainly meant to convey a theological message; it may well have also been a reaction to a controversy on the virginity of Mary, which most certainly was a subject of dispute for the Jews.[78]

The origin of the text is not clear. For a long time, it was believed that the *Prot. Jas.* was written by someone of non-Jewish ancestry outside of Palestine.[79] However, the oldest form of the text (Papyrus Bodmer V) uses very few Palestinian terms[80] and has fewer geographical problems than the later forms. Nowadays, the general consensus is that the author was a Palestinian Jew, and the geographical mistakes are the results of later copies being compiled outside of Palestine.[81]

The dating of the *Prot. Jas.* has proved to be an easier task than the determination of the author. There are passages that conflict with the canonical Gospels, while later revisions of the text seek to conform those sections to those of the canonical Gospels. Thus, one can assume that the oldest forms of the *Prot. Jas.* precede the canonization of the Scriptures. A suggestion for a more precise date has been presented, based on the references by Justin the Martyr.[82] The consensus is that the text can be dated somewhere between 150–200.[83]

The *Prot. Jas.*, as mentioned earlier, had an honourable position in Byzantine theology.[84] However, the early fathers were reluctant to use it directly

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in the Jewish Haggadah tradition (*Sefer haʾagadah* 108), it is mentioned that during the destruction of the temple, the virgins that weaved the temple curtain jumped into fire and were burnt alive (the text can be found in Bialik & Ravnitzky 1987).

78   See Cunningham 2011, 165; for more discussion, see Elliott 2008, particularly 59–60.

79   Egypt (Strycker & Quecke 1961, 419–421) and Syria (Smid 1965, 35) were suggested as the birthplace of this apocryphon.

80   For instance, the term ἰουδαῖοι is used in the *Prot. Jas.* according to its original meaning, referring more to geographic location as opposed to the Jewish ethnicity in general (see Seppälä 2010, 33 and Lowe 1981, 56–70).

81   See Lowe 1981, 60–62; Manns 1977; Horner 2004.

82   See Zervos 1994, 434.

83   This opinion is supported by the fact that both Origen (*Commentary on Matthew* 10.17, in GCS 40.1, 21–22) and Clement of Alexandria (*Stromata* 7.16.93, GCS 52 [17], 661) refer to it in their works.

84   See Bovon 2003, 236.

even though it was widespread, both in Greek and in translations.[85] The emergence of the text in the *kontakia* of Romanos marks its official acceptance. He often draws inspiration for his hymnography from this Apocryphon, which Cunningham connects with the institution of the feast-days of the Theotokos. By the early eighth century, that is, probably around the institution of the feast of the Entrance, it had also become widely accepted within the homiletic tradition.[86] The *Prot. Jas.* influenced not only homiletics and hymnography, as I noted above, but also iconography.[87] The standardized Byzantine versions of the events from the life of the Theotokos are drawn from the *Prot. Jas.*

The Greek and Georgian Lives of the Virgin

As S. Mimouni has noted, there is a group of texts dealing with the life of the Mother of God that are considered by some to be apocryphal. Moreover, he points out that these texts are an intermedial genre consisting of hagiography and homiletics. The most important Greek versions of these writings began to emerge from the late 8th century onwards, though earlier dates have been proposed, as we will examine below. The role of the *Lives* was not only rhetorical, but they were also apparently used as liturgical readings.[88] In this study, it is impossible to provide a detailed analysis of the texts that have, thus far, been studied and edited to a lesser extent, but their presentation is nevertheless important. As Mimouni affirms:

> le dossier des *Vies de la Vierge* entretient d'étroites relations avec celui des *Transitus Mariae* – expression qui englobe tous les textes apocryphes, hagiographiques, homilétiques et hymnographiques concernant le sort final de Marie.[89]

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85 Such as Syriac, Ethiopic, Georgian, Sahidic, Old Church Slavonic, Armenian and perhaps Latin. See de Strycker 1961, 31–41; Testuz 1958; Schneemelcher 1991, 421–423; Elliott 2004, 51–55.

86 See Cunningham 2011ᵃ, especially 166–167.

87 See, for example, Lafontaine-Dosogne 1964.

88 For example, Shoemaker 2012, 161–164, provides a translation of an eleventh-century manuscript from Mar Saba for the liturgical readings of the Georgian *Life of the Virgin* throughout the whole year.

89 Mimouni 2011, 75.

In order to proceed logically, I will start my overview from the earliest extant *Life of the Virgin* (excluding the supposed dating of the Georgian *Life* which will be discussed below in detail), namely that of Epiphanios of Kallistratou (dating from of 8th and 9th centuries).[90] This text can be found in Migne's *Patrologia Graeca*. At the beginning of his sermon, Epiphanios presents the previous literary history of Mary's life, recognizing the fact that no full biography of the Theotokos has been composed.[91]

Epiphanios's *Life* is the shortest of the texts presented here. This also applies to his description of the events of the Entrance. The narrative does not mention the dedication of Mary, as opposed to the *Prot. Jas*. Moreover, the procession of the virgins is absent. Mary is received by Barach and Odae, as opposed to the "standard" version of the narrative of the Entrance where Zacharias, Barach's son, is the protagonist of the high-priests. The text does, however, mention that the family returned to Nazareth. They made a second visit to the temple when she was seven years old; the child remained in the temple only after this second visit. After this, Epiphanios's *Life* describes Mary's virtuous life in the temple community. While residing in the temple, the Theotokos learned Hebrew through her reading of the divine Scriptures and did handicraft. In addition, she took care of the temple and the sanctuary, helping the priests and praying unceasingly. Before moving on to her betrothal to Joseph, Epiphanios describes her holy characteristics, both spiritual and physical beauty. These ideas were also transmitted to the later narratives, sermons, and hymns that are studied during the course of the present dissertation.[92]

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90 An overall presentation of Epiphanios's treatise and relevant discussion can be found in Mimouni 2011, 89–94.

91 PG 120, 185–188.

92 See PG 120, 192–193, especially 192C–193A: Τὸ δὲ ἦθος αὐτῆς ἦν τοιοῦτον· σεμνὴ κατὰ πάντα καὶ ὀλιγόλαλος, ταχυπήκοος, εὐπροσήγορος, ἀπαρρήσιαστος πρὸς πάντα ἄνθρωπον, ἀγέλαστος, ἀτάραχος, ἀόργητος, εὐπροσκύνητος, τιμητική, τιμῶσα καὶ προσκυνοῦσα πάντα ἄνθρωπον, ὥστε θαυμάζειν ἅπαντας εἰς τὴν σύνεσιν καὶ τὴν λαλιὰν αὐτῆς· τὴν ἡλικίαν μέση· τινὲς δέ φασιν αὐτὴν πλέον ἔχειν τοῦ μέσου· σιτόχροος, ξανθόθριξ, ξανθόμματος, εὐόφθαλμος, μελανόφρυς, ἐπίρρινος, μακρόχειρ, μακροδάκτυλος, μακροπρόσωπος, χάριτος θείας καὶ ὡραιότητος πεπληρωμένη· ἄτυφος, ἀσχημάτιστος, ἄβλακος, ταπείνωσιν ὑπερβάλλουσαν ἔχουσα. See chapter 2.2.5. for relevant discussion regarding the theme of Mary's ascetic lifestyle in the temple as presented in sermons and hymns.

As I mentioned above, the dating of one particular narrative has recently provoked a contentious debate. Some years ago, S. Shoemaker published an English translation of the Georgian *Life of the Mother of God*, attributed to Maximos Confessor,[93] which made the text more accessible to scholars. A critical edition of the text and a French translation had previously been published by M. van Esbroeck.[94] However, Georgian scholars were already aware of the existence of the of the Georgian *Life* by the early 1900's.[95] The text was supposedly translated from the Greek original by a Georgian monk, Euthymios the Hagiorite, around the end of the first millennium. The traditional authorship of the text has been supported both by van Esbroeck and Shoemaker.[96] Nevertheless, P. Booth has successfully argued for a later dating of the text and has offered critical insight into van Esbroeck and Shoemaker's argumentation. In his critique, P. Booth proposes that the Georgian Life was produced between. 900–c. 980s and that it draws its influence from both prior apocryphal narratives and the homiletic tradition. Booth goes on to note that this hypothesis remains hypothetical, but cannot be disproved as such.[97]

Van Esbroeck also observed that the Georgian *Life* has close connections with other Greek *Lives of the Virgin*,[98] most notably those by John the Geometres (composed in 987–989) and Simeon the Metaphrast (c. 976–987).[99] He argues that the Georgian *Life*, in its supposed original Greek form, offered a source for these later narratives. However, Booth suggests that the two Greek *Lives*, as well as the Georgian one, share a common source text that remains unknown.[100]

Let us briefly reflect upon the contents of the Georgian *Life* before moving on to the Greek versions of the 10th century. The events of the Entrance

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93 Shoemaker 2012.
94 See van Esbroeck 1986.
95 The Georgian Life was discovered by Korneli Kekelidze at the beginning of the 20th century (see Tarchnišvili 1955, 133–134, a German reproduction of Kekelidze's ქართული ლიტერატურის ისტორია 1923). Later on, it was noted by Blake (1924, 423; 1925, 146).
96 Van Esbroeck 1988, 2006; Shoemaker 2011, 53–67.
97 See Booth 2015; especially pp. 197–203 for conclusions on the provenance of this text.
98 See van Esbroeck (1986, xix–xxx).
99 A more detailed description of these estimated dates of composing can be found in Booth 2015, 183, footnote 134.
100 See Booth 2015, 183–197.

are related broadly from chapter 5 to 13 of the work.[101] The narrative itself does not offer anything striking in terms of concrete events as compared to the *Prot. Jas.*, but it develops the theological and typological significance of the feast. The most remarkable feature is the use of biblical references, especially the description of a royal wedding in Psalm 44, which is typologically analysed in chapters 5–9 of the *Life*.

Many of the typological interpretations in the Georgian *Life* correspond to the theological analysis presented in the hymnography and homilies of the feast, as chapter 2 will show. For example, in chapter 5 of the Apocryphon, he interprets the prophecy of the virgins processing before the Theotokos, which is based on Psalm 44, as not only a prophecy of the Entrance but also of all the virginal souls that follow her.[102] The author of the Georgian life also describes her as being the monastic ideal, following the ideas of Epiphanios's narrative: "she was an expert in every good subject and filled with understanding […], she is dressed in strength and has been clothed by the one who became incarnate from her."[103]

The correspondence between these ideas certainly shows that the Georgian *Life* shares a common influence with the hymnographic *corpus*. However, as there is no credible proof that this text was, indeed, translated directly from a Greek prototype, we cannot assume that the Georgian text would have influenced the creation of the sermons and hymns researched in this study.

The Metaphrastic *Life of the Virgin*, one of the two Greek *Lives* of the 10th century, was meant to be delivered as a homily on August 15 and has been published in a critical edition.[104] The passage on the events of the Entrance is minimal, as neither a detailed description of the miraculous birth of the Theotokos, nor the presence of Zacharias and the procession of women are mentioned. The author merely states that Mary was brought up in the temple

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101 See Shoemaker 2012, 39–45 for an English translation.
102 Compare this with the analysis in chapter 2.2.5.
103 Georgian Life of the Virgin 10 (van Esbroeck 1986, vol.1, 12: მიცნიერი ყოვებსა სიტყუასა კეთილსა და სავსე გუეისხისკუფთთა საღმრთოთა წერითაებთა […] შეიმოსა მაჲი და გარეშეირტყა მის მიერ რომელი იგი მის გან განჯორციეტდა); the English translation is from Shoemaker 2012, 43.
104 Latyšev 1912, 345–383; for an introduction to the text and relevant discussion, see Mimouni 2011, 101–105.

in a manner that imitates that of Samuel, and that this was something extraordinary for a woman.[105]

The *Life* of John Geometres reflects a different genre in comparison to the Metaphrastic *Life*, which follows a hagiographical style. It consists of a series of orations that, in their entirety, have remained unedited until the present day.[106] The unusual character of John's text has incited debate regarding the literary history of the three, 10th century *Lives*. As Booth notes, it is impossible to provide a definite answer at the moment. However, it is certain that these texts did have common sources and are closely connected to each other.[107]

In chapter 2, I will make reference to the aforementioned *Lives* when necessary. It is important to note that I will also refer to the Georgian *Life* based on the assumption that it does indeed follow a Greek prototype. However, it is impossible to detect the hierarchy of the transmission of influences between these "Apocrypha" and the hymnographic and homiletic *corpus* of the feast, partly because the *Life* of John still remains unedited. The task becomes even more difficult when considering the question of the provenance and authorship of the hymns of the Entrance, as discussed below in chapter 2.3. However, my aim is merely to point out the cross-fertilization between these genres, not to offer a precise answer regarding which text influenced the other.[108]

Gospel of Pseudo-Matthew

The *Prot. Jas.* has been preserved as a Latin translation only in fragments, but its contents must have been known in the West as well. In later years, several popes forbade the use of the Apocryphon entirely.[109] The contents of the *Prot. Jas.*, however, continued to spread among the people, and around the 8th or 9th century these stories were compiled together with elements from the *Infancy Gospel of Thomas*, into a Latin text called the *Gospel of Pseudo-Matthew*,[110]

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105   Latyšev 1912, 348, section 2.

106   See Mimouni 2011, 94–101.

107   See Booth 2015, 183–197.

108   Regarding the homilies of George of Nikomedeia, Booth (2015, 177–183) provides a valuable critique of the recent discussion of the relationship between his sermons and the Marian narratives of his era.

109   See Schneemelcher 1991, 418.

110   The most famous edition of the text is Tischendorf 1853, 50–105; the text with a French

hereafter referred to as *Pseudo-Matthew*. The negative attitudes towards the Apocryphon, however, resulted in the adoption of the feast of the Entrance only in the late Middle Ages.[111] It is also noteworthy that the Latin tradition does not have rich hymnography for the feast.

The narrative of *Pseudo-Matthew* does not greatly deviate from the *Prot. Jas.* or the *Life of the Virgin*. Instead, there is a long passage that describes Mary's monastic lifestyle in the temple, as is the case in both Epiphanios's *Life* and the Georgian *Life*: "Erat quidem constans, immobilis, immutabilis, et quotidie in meliora proficiens."[112]

In spite of the popularity of *Pseudo-Matthew* in the West, it must be noted that it did not greatly affect the work of the Greek fathers or the creation of the hymnography and homiletic tradition of the Byzantine celebrations of the Entrance. Instead, the *Prot. Jas.* and the *Lives of the Virgin* remained the most influential Apocrypha for the Byzantine writers. However, the proliferation of *Pseudo-Matthew* shows the popularity of the traditions of the Entrance in the West also.

1.4.2.   HISTORY OF THE FEAST

I will now present the earlier research on the history and development of the feast in Byzantine Christianity. The scope of my study does not allow a more detailed analysis of its history, which would, indeed, be a very interesting subject for further scholarly examination.

As I previously mentioned, the most influential studies on the history of the feast are by S. Vailhé[113] and E. Bouvy,[114] as their contributions have been the primary references for most modern studies.[115] Bouvy suggests that the

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translation can be found in Amman 1910, 272–339; the passage concerning the Entrance together with a Modern Greek translation can be found in Τσάμης 2000, vol. 2, 28–33. For more history of the Pseudo-Matthew, see Schneemelcher 1991, 457–458, Libri de nativitate Mariae 1997, 2–15, and Καραβιδοπούλου 1999, 89–107.

111   See Laurentin 1959, 48-50: the feast was established in the papal chapel of Avignon in the 14th century, but did not lead to a wider acceptance of the feast until centuries later.

112   Evangelia apocrypha 1853, 62 (chapter 6). See the bibliography for editions of this Apocryphon.

113   Vailhé 1903.

114   Bouvy 1902.

115   Today, this dating is accepted, among others, by Tsamis (see Τσάμης 2000, vol. 2, 16).

date of the feast, November 21, is derived from the dedication date of the Nea church in Jerusalem, a great basilica built in honour of the Mother of God. According to Bouvy, the close proximity of the Nea church to the ruined temple of Jerusalem must have created a clear remembrance of Mary's dedication in the temple. However, later on in the same article, he admits that the Church could have been connected to the feast at a later date.[116] Vailhé agrees with Bouvy's ideas and presents the exact date of November 21, 543 for the first celebration of the Entrance, the day when the Nea church was consecrated.[117]

This date, however, has been shown to be false, as the Armenian, Georgian and Syriac Jerusalemite lectionaries from the same period do not mention the celebration of the Entrance.[118] The date was reconsidered by Kishpaugh in her extensive study on the feast of the Entrance.[119] She points out, along with other pieces of evidence, that Sophronios of Jerusalem mentions the events of the Entrance in his homily written between 634 and 638, though the homily is meant to be read on the feast of the Annunciation.[120] This suggests that the feast was not yet established in Jerusalem as an independent celebration.

The earliest precise evidence of the official celebration was, then, discovered by Kishpaugh. Germanos I of Constantinople wrote two homilies that were supposed to be read on the feast day of the Entrance.[121] Germanos died either in 730 or 742,[122] so the celebration must have become fixed before this date, at least in Constantinople. According to the statement of Theodore Balsamon in the 1100's, the entrance was celebrated for the first time in Constantinople in 730.[123] Cunningham, basing her opinion on the emergence of the homilies dedicated to this feast, suggests that it was, indeed, introduced

116   Bouvy 1902, 584, 586.
117   Vailhé 1903, 138–139.
118   See Renoux 1969-1971 (PO 35–36) for the Armenian lectionary; Tarchinischvili 1960 for the Georgian lectionary; Lewis 1897 for the Syriac lectionary.
119   Kishpaugh 1941.
120   Kishpaugh 1941, 34–37.
121   The authenticity of his first homily is, however, disputed. This will be discussed more in chapter 2.1., footnote 4. Lafontaine-Dosogne (1964, 28), referring to other authors, confirms that the second homily is, indeed, authentic.
122   For details, see Oxford Dictionary of Byzantium 1991, vol. 2, 845–846.
123   Kishpaugh 1941, 30–31.

in Constantinople during the early eighth century, but it would have been recognized more widely during the ninth century.[124] Furthermore, T. Antonopoulou has claimed that the Entrance was re-introduced by Tarasios, one of the homilists of the feast, after the first period of Iconoclasm.[125]

The dating of the feast was reconsidered once more[126] in 1945 by Chirat. He confirms that there is no reliable evidence prior to the homilies of Germanos supporting the history of the celebration of the Entrance as a separate feast.[127] Chirat also offers an explanation for the date upon which the Entrance is celebrated. He agrees with Bouvy that the date must have been linked to the inauguration of the Nea church, but, according to Chirat, this connection was made later. He asserts that the inauguration of the Nea church on November 20 is related to the forefeast of the Entrance, which is celebrated on the same day.[128] A similar connection can be seen in the celebration of the inauguration of the church of the Holy Sepulchre in Jerusalem on the eve of the feast of the Elevation of the Venerable Cross (September 14). This connection also is made later.[129] As Lafontaine-Dosogne has shown, the first clear instance of the feast being designated for celebration on November 21 is found only in the 9th century cod. 2 at St. Andrew's Skete (Mt Athos), while the Palestinian calendar does not mention the date until the 10th century.[130] Chirat's views are the most tenable and I will follow him with regards to the dating of the Entrance.[131]

Nevertheless, this does not mean that the event of the Entrance would not have been celebrated as a part of other Marian festivities at an even earlier date. The earliest celebration in the honour of the Theotokos is the "synaxis of

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124   See Cunningham 2008, 26.
125   See Antonopoulou 1997, 165, footnote 24.
126   There is also a more extensive study of the Entrance in Greek (Αναστασίου 1959) but, unfortunately, I was unable to find it.
127   Chirat 1945, 133. As the reader will note, there are no extensive, recent studies on the history of the Entrance.
128   The dedication of the church can be found in an edition of an early Georgian lectionary (7th or 8th c.?) edited by H. Gussen (1923, 38).
129   Chirat 1945, 132.
130   Lafontaine-Dosogne 1964, 29, 137.
131   Most contemporary scholars agree with this dating (see, for example, Carlton 2006, 103–105; Cunningham 2011ᵃ, 174; Krausmüller 2011, 228–229, especially footnotes 52–53).

Mary" on December 26, dating from the early fifth century Constantinopolitan calendar.[132] In Jerusalem, however, the most important early festivities in honour of Mary were concentrated around August 15, a date that was eventually connected with the Dormition of the Theotokos, the most significant Marian feast in the contemporary Orthodox church. These celebrations were later expanded to a five-day celebration, which allowed the commemoration of several events in the Theotokos's life, including the Entrance.[133] Thus, it would be logical to assume that the celebration of the Entrance as a separate feast started in Jerusalem, but, as mentioned earlier, this hypothesis is as yet unsupported by direct evidence.

The fact that the themes of the Entrance were integrated into other forms of Marian festivities is also confirmed by the homiletic and hymnographic traditions. In homilies, the themes of the Entrance are already given importance indirectly in the writings of Gregory the Theologian (c. 330–390). He emphasizes Mary's purification prior to giving birth to Christ.[134] Also, he uses the image of the *temple in the temple*,[135] a common theme that is employed later in the hymnography of the Entrance. Following Gregory the Theologian, Proklos of Constantinople (d. 446) continues the use of this imagery in his disputes with Nestorius. In his homily, Proklos proclaims that Mary is the "temple in which God became a priest."[136] His argumentation, however, is not related to the events of the Entrance, but to Christological teaching on a more general level. His verbal image of Mary as the temple had no direct connection with the temple of Jerusalem, and it became a common feature only through the adoption of the theme of the Entrance in hymnography on a larger scale.

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132   The date can be confirmed by reading the homilies of Proklos of Constantinople. They were likely given on December 26 (see Constas 2003, 57–58, 193).

133   The most extensive overall presentation of the history of August 15 is Shoemaker 2002. Another important study on the history of the Dormition's dating is Ray 2000. According to Ray's theory, the date is connected to the Jubilee calendar that commemorates the conception of Isaac on that day, a type with Christological character (Ray 2000, 147).

134   See *In Theophania* 13, PG 36, 325ᴮ.

135   See *Ad Nemesium*, PG 37, 1565. See also chapter 2.2.1., footnote 40.

136   Constas 2003, 139. A more detailed presentation of the temple imagery in the Nestorian controversy can be found in Carlton 2006, 115–125.

The hymnography intended for the feast of the Entrance does not precede the homiletic texts for the feast,[137] but the events of the Entrance are mentioned in the *kontakion* of the Nativity of the Theotokos (September 8) by Romanos the Melodist.[138] The hymn could suggest that the celebration of the Entrance themes is connected with the feast of the Nativity of the Theotokos.

1.4.3.   LITURGICAL CONTEXT

The early *typika* include very little information on the celebration of the Entrance. The *typikon* of the Great Church of Christ, dating from 10th or 11th century in the manuscript Stavrou 40,[139] reflects a more ancient liturgical tradition that dates from the 9th century. The passage mentions that the festivities on November 21 were conducted in the church of Chalkoprateia, where the patriarch processed together with the believers from the Great Church of Christ.[140] The church of Chalkoprateia was a famous location for several Marian feasts.[141]

The *Menologion* of Basil II, dating from c. 1000, mentions the celebration of the feast on November 21 as well. However, this work is more of a *synaxarion* rather than a *menologion*, and therefore gives no liturgical instructions.[142]

1.5.   PRIMARY HYMNOGRAPHIC SOURCES

1.5.1.   PUBLISHED HYMNOGRAPHY

I restrict my use of the hymnographic *corpus* to the original Greek versions of the Byzantine hymnography written for the feast. No translations into other languages are included.[143] Insofar as the repertoire of published hymnography

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137   See chapter 1.5. below for a presentation of the hymnographic *corpus* and its authors.
138   Kishpaugh 1941, 29–30; for the text of the *kontakion*, see Carpenter 1973, 1–6. The Entrance is mentioned in the 3rd (Joachim and Anna offer their daughter to God) and 5th *oikos* (nourishment from the hand of the angel, dwelling in the Holy of Holies, procession of the virgins).
139   A critical edition, together with a French translation, is published in Mateos 1962.
140   Mateos 1962, 110.
141   See Janin 1969, 239–242.
142   See *Il menologio di Basilio II*, vol. 2 1907, 198.
143   Indeed, an interesting object of study would be the transmission of this hymnographic material to other cultural surroundings; it is, however, too broad for this dissertation. I hope to continue my research on this field in the near future.

is concerned, I limit my research to the standard liturgical texts used today in the services of the Entrance, including its forefeast on November 20 and *metheortia* from November 22–25.[144] There is no complete critical edition of the texts that has been made in accordance with academic criteria, and compiling such an edition is beyond the scope of this study.[145] Thus, the contemporary liturgical books used by the Greek Orthodox Church are the main source for my *corpus*.[146]

As certain hymns are attributed to particular authors, a detailed listing will follow below. The most important author of the *idiomela* of the feast is George of Nikomedeia,[147] while the kanons of the feast bearing the acrostic Γεωργίου are attributed, according to Christ and Paranikas, to another hymnographer called George.[148] *Idiomela* are also attributed to two other authors, namely Sergios Hagiopolites[149] and Leo the Master[150]. There is also kanon

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144   For a short presentation of the hymnographic structure of the feast, see Carlton 2006, 105–106.

145   The compilation of the office manuals used by the Greek Orthodox Church today are, also, critical editions; however, the process of their formation is not clear, and the selection of sources is partly unknown. This problem was also recently pointed out by I. Fountoulis; see Φουντούλης 2007, 11–25, for further discussion.

146   See footnote 154 below for an exact bibliography. Most of the printed s*tichera prosomoia, kathismata, exaposteilaria* and kanons also exist in the manuscripts that have been studied. However, *idiomela* are not usually included, except in РНБ Греч. 227, which has them in musical form.

147   George will be presented during the course of chapter 2; also his homilies for this feast, as we will see, were influential.

148   See Christ & Paranikas (1871, 264); the identity of this other George is unknown.

149   Sergios was a monk who worked in the 9th century during the reign of emperor Theophilos (829–842) and composed *idiomela*, especially for the feast of the Nativity of the Theotokos (see Παπαδόπουλος 1890, 253).

150   Leo was probably a hymnographer of the 11th century, writing *idiomela* for several feasts. The reason for the epithet "Master" is unknown (see Παπαδόπουλος 1890, 260). He is not to be confused with Emperor Leo VI, the author of a homily on the Entrance (see the study of his homily during chapter 2).

poetry attributed to Joseph[151] and Basil;[152] however, the question of author-
ship in hymnography is a subject that requires a great deal of consideration
and much care.[153]

The published hymnography of the feast consists of the following hymns
(tables 1–8):[154]

Table 1. Hymnography of the forefeast of the Entrance (November 20).[155]

Hymn	Melody type and echos	Author	Other information
Stichera kekragaria of Vespers: 1. Λαμπαδηφόροι παρθένοι 2. Ἐπαγγελίας ἁγίας 3. Ἐπουρανίῳ τραφεῖσα	*Stichera prosomoia*, 1st mode (*Automelon*: Τῶν οὐρανίων ταγμάτων)	Unknown	The same *stichera* as the three first *stichera* of the *ainoi* in the Orthros of the feastday.
Doxastikon of the *stichera kekragaria*: Σήμερον ὁ θεοχώρητος ναός	*Idiomelon*, 4th mode	No designation; in Great Vespers of the feast it is accredited to George of Nikomedeia.	The same text is sung as the second *sticheron* of the *Lite*.

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151 Joseph, often referred to with the epithet "Hymnographer", was born between 812 and
     818 and died c. 886. Altogether, 400 works are attributed to him by Tomadakis; however,
     these attributions are not certain. See Oxford Dictionary of Byzantium 1991, vol. 2, 1074;
     Τωμαδάκης 1971, especially 273–285 for the attributions.
152 The identity of this Basil is unknown.
153 The question of authorship is studied more closely in chapter 2.3.1.
154 The description of the texts is rendered according to Μηναῖον τοῦ Νοεμβρίου 1993,
     323–346 (forefeast); 347–375 (feast); 376–455 (afterfeast); this is also the source of all the
     published hymns of the Entrance. The best English translation of the hymnography of
     the feast is *The Festal Menaion* (1998, 164–198). Translations of the published hymnogra-
     phy quoted in this study are my own, which I have done in order to provide a more literal
     translation. If *The Festal Menaion* includes a translation of the hymn, my version is based
     on this edition.
155 In this table, only the hymns that honour the Entrance are included; the hymns written
     to the saints also celebrated on this day are excluded.

Hymn	Melody type and echos	Author	Other information
Doxastikon of the *aposticha* of Vespers: Δεῦτε πάντες οἱ πιστοί	*Idiomelon*, 4ᵗʰ mode	No designation; probably attributed to George of Nikomedeia in the service of the Great Vespers.	The same text is sung as the third *sticheron* of the Lite.
Proeortion apolytikion: Χαρὰν προμνηστεύεται	4ᵗʰ mode (*Automelon*: Ταχὺ προκατάλαβε)	Unknown	
Kathisma of the first *stichologia*: Αἰνέσατε παρθένοι	1ˢᵗ mode (*Automelon*: Τοῦ λίθου σφραγισθέντος)	Unknown	
Kathisma of the second *stichologia*: Δαυΐδ προοδοποίησον	4ᵗʰ mode (*Automelon*: Ταχὺ προκατάλαβε)	Unknown	
Kanon of the fore-feast	4ᵗʰ mode (*Heirmoi*: 1. Ἀνοίξω τὸ στόμα μου 3. Τοὺς σοὺς ὑμνολόγους 4. Τὴν ἀνεξιχνίαστον 5. Ἐξέστη τὰ σύμπαντα 6. Τὴν θείαν ταύτην 7. Οὐκ ἐλάτρευσαν 8. Ἄκουε Κόρη Παρθένε ἁγνή 9. Ἅπας γηγενής)	Joseph	The alphabetic acrostic is used until the seventh ode, beginning each *troparion* with a new letter. The eighth ode includes an al-phabetic acrostic as well, beginning each colon with a new letter. The acrostic of the ninth ode is ΙΩΣΗΦ.
Mesodion kathisma: Ὁ ναὸς τοῦ Θεοῦ	4ᵗʰ mode (*Automelon*: Κατεπλάγη Ἰωσήφ)	Unknown	

Hymn	Melody type and echos	Author	Other information
Kontakion: Εὐφροσύνης σήμερον	4th mode (*Automelon*: Ἐπεφάνης σήμερον)	Unknown	
Oikos: Ὁ τῶν ἁπάντων Ποιητής		Unknown	
Exaposteilarion: Θεοῦ σοφίας τέμενος	2nd mode (*Automelon*: Τοῖς Μαθηταῖς συνέλθωμεν)	Unknown	
Stichera aposticha of Matins 1. Δεῦτε πιστοὶ συνελθόντες 2. Καθάπερ ἄνθη ποικίλα 3. Εὐτρεπιζέσθωσαν πύλαι	*Stichera prosomoia*, 1st mode (*Automelon*: Τῶν οὐρανίων ταγμάτων)	Unknown	
Doxastikon of the *aposticha* of Matins: Ἀγαλλιάσθω σήμερον ὁ οὐρανὸς ἄνωθεν	*Idiomelon*, 1st mode	George of Nikomedeia	

Table 2. Hymnography of the Small Vespers of the Entrance

Hymn	Melody type and echos	Author	Other information
Stichera kekragaria: 1. Ἐκ τοῦ Κυρίου λαβόντες 2. Ἡ τῶν Ἁγίων Ἁγία 3. Ἐξανοιγέσθω ἡ πύλη	*Stichera prosomoia*, 1st mode (*Automelon*: Τῶν οὐρανίων ταγμάτων)	Unknown	

Hymn	Melody type and echos	Author	Other information
Doxastikon of the *stichera kekragaria*: Ὁ Δαυΐδ προανεφώνει σοι Ἄχραντε	*Idiomelon*, 4th plagal mode	Unknown	
Stichera aposticha: 1. Πύλαι τοῦ Ἱεροῦ 2. Παρθένοι τὴν ἁγνὴν 3. Ἄρτον ἡ λογικὴ 4. (Doxastikon) Φῶς σε τὸ τριλαμπές	*Stichera prosomoia*, 2nd mode (*Automelon*: Οἶκος τοῦ Ἐφραθᾶ)	Unknown	
Apolytikion: Σήμερον τῆς εὐδοκίας Θεοῦ τὸ προοίμιον	4th mode (no *automelon*)	Unknown	

Table 3. Hymnography of the Great Vespers of the Entrance

Hymn	Melody type and echos	Author	Other information
Stichera kekragaria: 1. Σήμερον πιστοὶ χορεύσωμεν 2. Σήμερον ναὸς ὁ ἔμψυχος 3. Σὺ τῶν Προφητῶν τὸ κήρυγμα	*Stichera prosomoia*, 1st mode (*Automelon*: Ὦ τοῦ παραδόξου θαύματος)	Unknown	
Other stichera kekragaria: 1. Τῶν Ἁγίων εἰς Ἅγια 2. Αἱ νεάνιδες χαίρουσαι 3. Γηθομένη ὑπόδεξαι	*Stichera prosomoia*, 4th mode (*Automelon*: Ὡς γενναῖον)	Unknown	

Hymn	Melody type and echos	Author	Other information
Doxastikon of the *stichera kekragaria*: Μετὰ τὸ τεχθῆναί σε	*Idiomelon*, 4th plagal mode	Unknown	
Stichera of the *Lite*: 1. Ἀγαλλιάσθω σήμερον ὁ οὐρανὸς ἄνωθεν 2. Σήμερον ὁ θεοχώρητος ναός 3. Δεῦτε πάντες οἱ λαοὶ	*Idiomela*, 1st (the first *sticheron*) and 4th modes (the two last *stichera*)	The first and the second are attributed to George of Nikomedeia; the third is not attributed.	The second *sticheron* is sung as the *doxastikon* of the *kekragaria* of the forefeast; the third is sung as the *doxastikon* of the *aposticha* on the same day.
Doxastikon of the *Lite*: Ἐπέλαμψεν ἡμέρα χαρμόσυνος	*Idiomelon*, 1st plagal mode	Leo the Master	
Stichera aposticha: 1. Χαίρει ὁ οὐρανὸς καὶ ἡ γή 2. Ἄννα ἡ θεία χάρις σαφῶς 3. Ἔνδον ἐν τῷ Ναῷ τοῦ Θεοῦ	*Stichera prosomoia*, 1st plagal mode (*Automelon*: Χαίροις ἀσκητικῶν)	Unknown	
Doxastikon of the *aposticha*: Σήμερον τὰ στίφη τῶν Πιστῶν συνελθόντα	*Idiomelon*, 2nd plagal mode	Sergios Hagiopolites	

Table 4. Hymnography of the Matins of the Entrance

Hymn	Melody type and echos	Author	Other information
Kathisma of the first *stichologia*: Δικαίων ὁ καρπός	1st mode (*Automelon*: Τὸν τάφον σου Σωτὴρ)	Unknown	
Kathisma of the second *stichologia*: Πρὸ συλλήψεως Ἁγνή	4th mode (*Automelon*: Κατεπλάγη Ἰωσὴφ)	Unknown	
Kathisma after the *polyeleos*: Ἀγαλλιάσθω ὁ Δαυῒδ ὁ ὑμνογράφος	4th plagal mode (*Automelon*: Τὸ προσταχθὲν μυστικῶς)	Unknown	
Verse and sticheron after the Gospel: Σήμερον ὁ ναὸς ὁ ἔμψυχος Σήμερον ὁ θεοχώρητος ναός	2nd mode (verse) and 4th mode (*sticheron idiomelon*)	Authorship of the verse is unknown; the *sticheron* is by George of Nikomedeia.	The *sticheron* is sung as the second *sticheron* of the *Lite*.
The first kanon	4th mode (*Heirmoi*: 1. Ἀνοίξω τὸ στόμα μου 3. Τοὺς σοὺς ὑμνολόγους 4. Τὴν ἀνεξιχνίαστον 5. Ἐξέστη τὰ σύμπαντα 6. Τὴν θείαν ταύτην 7. Οὐκ ἐλάτρευσαν 8. Ἄκουε Κόρη Παρθένε ἁγνή 9. Ὡς ἐμψύχῳ Θεοῦ κιβωτῷ)	George	The acrostic until the seventh ode: Σὺ τὴν χάριν, Δέσποινα, τῷ λόγῳ δίδου.[156] The eighth ode has an alphabetic acrostic; the ninth ode is a reversed alphabetic acrostic, both beginning each line with a new letter.

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156   The letters N, X, A, P and I are included in the previously unpublished second mode of the kanon (see table 9).

Hymn	Melody type and echos	Author	Other information
The second kanon	1st mode (*Heirmoi*: 1. Ὠιδὴν ἐπινίκιον 3. Στερεωθήτω ἡ καρδία μου 4. Ἐν πνεύματι προβλέπων 5. Τὸ φαεινὸν ἡμῖν ἐξανάτειλον 6. Τὸν Προφήτην Ἰωνᾶν 7. Ἡ κάμινος Σωτὴρ ἐδροσίζετο 8. Ὅν φρίττουσιν Ἄγγελοι 9. Τὴν φωτοφόρον Νεφέλην)	Basil	No acrostic.
Mesodion kathisma: Ἀναβόησον Δαυΐδ	4th mode (*Automelon*: Κατεπλάγη Ἰωσὴφ)	Unknown	
Kontakion: Ὁ καθαρώτατος ναὸς τοῦ Σωτῆρος	4th mode (*Automelon*: Ὁ ὑψωθεὶς ἐν τῷ Σταυρῷ)	Unknown	
Oikos: Τῶν ἀπορρήτων τοῦ Θεοῦ		Unknown	
Exaposteilarion: Ἥν πάλαι προκατήγγειλε	2nd mode (*Automelon*: Γυναῖκες ἀκουτίσθητε)	Unknown	
Stichera of the ainoi: 1. Λαμπαδηφόροι παρθένοι 2. Ἐπαγγελίας ἁγίας 3. Ἐπουρανίῳ τραφεῖσα 4. Ἐξανοιγέσθω ἡ πύλη	*Stichera prosomoia*, 1st mode (*Automelon*: Τῶν οὐρανίων ταγμάτων)	Unknown	The first three *stichera* are sung as *stichera kekragaria* of the forefeast.
Doxastikon of the *ainoi*: Σήμερον τῷ Ναῷ προσάγεται	*Idiomelon*, 2nd mode	Leo the Master	

*Table 5. Hymnography of November 22 (*metheortia*).[157]*

Hymn	Melody type and echos	Author	Other information
Stichera kekragaria: 1. Ὦ τοῦ παραδόξου θαύματος 2. Ὄντως ἀπαρχὴν εὐπρόσδεκτον 3. Δεῦτε μυστικῶς συνδράμωμεν	Stichera prosomoia, 4th plagal mode (Automelon: Ὦ τοῦ παραδόξου θαύματος)	Unknown	
Doxastikon of the *stichera kekragaria*: Ἀγαλλιάσθω σήμερον ὁ οὐρανὸς ἄνωθεν	*Idiomelon*, 1ˢᵗ mode	George of Nikomedeia	Sung as the first *sticheron* of the *Lite* on Nov. 21.
Stichera of the *aposticha*: 1. Σήμερον ψαλμικῶς 2. Ὄρος τὸ νοητόν 3. Πύλας τοῦ ἱεροῦ	*Stichera prosomoia*, 2ⁿᵈ mode (*Automelon*: Οἶκος τοῦ Ἐφραθᾶ)	Unknown	
Doxastikon of the *aposticha*: Σήμερον τῷ ναῷ προσάγεται	*Idiomelon*, 2ⁿᵈ mode	Leo the Master	Sung as the *doxastikon* of the *ainoi* on Nov. 21.
Kathisma of the first *stichologia*: Αἰνέσατε παρθένοι	1ˢᵗ mode (*Automelon*: Τοῦ λίθου σφραγισθέντος)	Unknown	Sung as the *kathisma* of the first *stichologia* on Nov. 20.
Kathisma of the second *stichologia*: Δαυΐδ προοδοποίησον	4ᵗʰ mode (*Automelon*: Ταχὺ προκατάλαβε)	Unknown	Sung as the *kathisma* of the second *stichologia* on Nov. 20.

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157   These tables include only the hymnography written to honour the Entrance; hymns to saints celebrated on these days are excluded.

Hymn	Melody type and echos	Author	Other information
Mesodion kathisma: Δικαίων ὁ καρπός	1ˢᵗ mode (*Automelon*: Τὸν τάφον σου Σωτὴρ)	Unknown	Sung as the *kathisma* of the first *stichologia* on Nov. 21.
Exaposteilarion: Ἡ δάμαλις ἡ ἄμωμος	3ʳᵈ mode (*Automelon*: Ἐν πνεύματι τῷ Ἱερῳ)	Unknown	
Stichera of the *stichoi* of the *ainoi*: 1. Ἔνδον τοῦ ἱεροῦ 2. Ῥίζης μὲν ἐκ Δαυΐδ 3. Εὖγε τῆς ἱερᾶς 4. Φῶς σε τὸ τριλαμπές	*Stichera prosomoia*, 2ⁿᵈ mode (*Automelon*: Ὀῖκος τοῦ Ἐφραθᾶ)	Unknown	The fourth *sticheron* is the same as in the *aposticha* of Small Vespers on Nov. 20.

*Table 6. Hymnography of November 23 (*metheortia*).*

Hymn	Melody type and echos	Author	Other information
Doxastikon of the *stichera kekragaria*: Δεῦτε πάντες οἱ πιστοί	*Idiomelon*, 4ᵗʰ mode	George of Nikomedeia	The same *sticheron* is sung as the third *sticheron* of the *Lite* on Nov. 21, but with the word λαοί instead of πιστοί.
Stichera of the *aposticha*: 1. Ἀπενεχθήσονται φάσκει ὁ Θεοπάτωρ Δαυΐδ 2. Καθάπερ ἄνθη ποικίλα περιδρεψάμενοι 3. Ἐξανοιγέσθω ἡ πύλη τοῦ θειοτάτου ναοῦ	*Stichera prosomoia*, 1ˢᵗ mode (*Automelon*: Τῶν οὐρανίων ταγμάτων)	Unknown	The last *sticheron* is the same as the last *sticheron kekragarion* of Small Vespers and the last *sticheron* of the *ainoi* on Nov. 21.

Hymn	Melody type and echos	Author	Other information
Doxastikon of the *aposticha*: Ἐπέλαμψεν ἡμέρα χαρμόσυνος	*Idiomelon*, 1st plagal mode	Leo the Master	The same *sticheron* is sung as the *doxastikon* of the *Lite* on Nov. 21.
Kathisma of the first *stichologia*: Δικαίων ὁ καρπός	1st mode (*Automelon*: Τὸν τάφον σου Σωτὴρ)	Unknown	The same *kathisma* is sung as the *kathisma* of the first *stichologia* on Nov. 21.
Kathisma of the second *stichologia*: Πρὸ συλλήψεως Ἀγνή	4th mode (*Automelon*: Κατεπλάγη Ἰωσὴφ)	Unknown	The same *kathisma* is sung as the *kathisma* of the second *stichologia* on Nov. 21.
Mesodion kathisma: Ἀγαλλιάσθω ὁ Δαυῒδ ὁ ὑμνογράφος	4th plagal mode (*Automelon*: Τὸ προσταχθὲν μυστικῶς)	Unknown	The same *kathisma* is sung after the *polyeleos* on Nov. 21.
Exaposteilarion: Τοῦ ἱεροῦ σε σήμερον	3rd mode (*Automelon*: Ἐν πνεύματι τῷ ἱερῷ)	Unknown	
Stichera of the *ainoi*: 1. Ἤρθη τὸ τοῦ φραγμοῦ 2. Ἦιδον παρθενικαί 3. Ἔνδον τοῦ ἱεροῦ	*Stichera prosomoia*, 2nd mode (*Automelon*: Οἶκος τοῦ Ἐφραθᾶ)	Unknown	The third *sticheron* is the same as the first *sticheron* of the *ainoi* on Nov. 22.
Doxastikon of the *ainoi*: Σήμερον τὰ στίφη τῶν πιστῶν	*Idiomelon*, 2nd plagal mode	Sergios Hagiopolites	The same *sticheron* is sung as the *doxastikon* of the *aposticha* in Great Vespers on Nov. 21.

*Table 7. Hymnography of November 24 (*metheortia*).*

Hymn	Melody type and echos	Author	Other information
Doxastikon of the *stichera kekragaria*: Μετὰ τὸ τεχθῆναί σε	*Idiomelon*, 4th plagal mode	Unknown	Sung as the *doxastikon* of the *stichera kekragaria* of Great Vespers on Nov. 21.
Stichera of the *apesticha*: 1. Δεῦτε φιλέορτοι πάντες 2. Διανοιγέσθωσαν πύλαι 3. Ἐπαγγελίας ἁγίας	*Stichera prosomoia*, 1st mode (*Automelon*: Τῶν οὐρανίων ταγμάτων)	Unknown	The third *sticheron* is sung as the second *sticheron* of the *ainoi* on Nov. 21.
Doxastikon of the *apesticha*: Ὁ Δαυΐδ προανεφώνει σοι Ἄχραντε	*Idiomelon*, 4th plagal mode	Unknown	The same *sticheron* is sung as the *doxastikon* of the *stichera kekragaria* of Small Vespers on Nov. 21.
Kathisma of the first *stichologia*: Εὐφροσύνης σήμερον	4th mode (*Automelon*: Ἐπεφάνης σήμερον)	Unknown	The *kontakion* of the forefeast (Nov. 20).
Kathisma of the second *stichologia*: Ἡ ἀμίαντος ἀμνάς	4th mode (*Automelon*: Κατεπλάγη Ἰωσὴφ)	Unknown	
Mesodion kathisma: Πρὸ συλλήψεως Ἁγνή	4th mode (*Automelon*: Κατεπλάγη Ἰωσὴφ)	Unknown	Sung as the *kathisma* of the second *stichologia* on Nov. 21.
Exaposteilarion: Ἣν πάλαι προκατήγγειλε	2nd mode (*Automelon*: Γυναῖκες ἀκουτίσθητε)	Unknown	Sung as the *exaposteilarion* on Nov. 21.

Hymn	Melody type and echos	Author	Other information
Doxastikon of the *ainoi*: Σήμερον ὁ θεοχώρητος ναός	*Idiomelon*, 4th mode	George of Nikomedeia	Sung as the second *sticheron* of the *Lite* on Nov. 21.
Stichera of the *stichoi* of the *ainoi*: 1. Φῶς σε τὸ τριλαμπές 2. Ῥίζης μὲν ἐκ Δαυῒδ 3. Εὖγε τῆς ἱερᾶς 4. Πύλαι τῶν οὐρανῶν	*Stichera prosomoia*, 2nd mode (*Automelon*: Οἶκος τοῦ Ἐφραθᾶ)	Unknown	The first is sung as the last *sticheron* of the *aposticha* of Small Vespers on Nov. 21; the second and third are sung as the *stichera* of the *stichoi* of the *ainoi* on Nov. 22.

Table 8. Hymnography of November 25 (apodosis).

Hymn	Melody type and echos	Author	Other information
Stichera kekragaria: 1. Σήμερον πιστοὶ χορεύσωμεν 2. Σήμερον ναὸς ὁ ἔμψυχος 3. Σὺ τῶν Προφητῶν τὸ κήρυγμα	*Stichera prosomoia*, 1st mode (*Automelon*: Ὢ τοῦ παραδόξου θαύματος)	Unknown	Sung as the *stichera kekragaria* of Great Vespers on Nov. 21.
Doxastikon of the *stichera kekragaria*: Μετὰ τὸ τεχθῆναί σε	*Idiomelon*, 4th plagal mode	Unknown	Sung as the *doxastikon* of the *stichera kekragaria* of Great Vespers on Nov. 21.
Doxastikon of the *Lite*: Σήμερον ὁ θεοχώρητος ναός	*Idiomelon*, 4th mode	George of Nikomedeia	Sung as the second *sticheron* of the *Lite* on Nov. 21.

Hymn	Melody type and echos	Author	Other information
Doxastikon of the *aposticha*: Σήμερον τὰ στίφη τῶν πιστῶν συνελθόντα	*Idiomelon*, 2nd plagal mode	Sergios Hagiopolites	Sung as the *doxastikon* of the *aposticha* of Great Vespers on Nov. 21.
Kathisma of the first *stichologia*: Δικάιων ὁ καρπός	1st mode (*Automelon*: Τὸν τάφον σου Σωτὴρ)	Unknown	Sung as the *kathisma* of the first *stichologia* on Nov. 21.
Kathisma of the second *stichologia*: Πρὸ συλλήψεως Ἁγνή	4th mode (*Automelon*: Κατεπλάγη Ἰωσήφ)	Unknown	Sung as the *kathisma* of the second *stichologia* on Nov. 21.
Kathisma after the *polyeleos*: Ἀγαλλιάσθω Δαυΐδ ὁ ὑμνογράφος	4th plagal mode (*Automelon*: Τὸ προσταχθὲν μυστικῶς)	Unknown	Sung as the *kathisma* after the *polyeleos* on Nov. 21.
Mesodion kathisma: Ἡ ἀμίαντος ἀμνάς	4th mode (*Automelon*: Κατεπλάγη Ἰωσήφ)	Unknown	Sung as the *kathisma* of the second *stichologia* on Nov. 24.
Exaposteilarion: Τοῦ Ἱεροῦ σε σήμερον	3rd mode (*Automelon*: Ἐν πνεύματι τῷ Ἱερῷ)	Unknown	Sung as the *exaposteilarion* on Nov. 23.
Doxastikon of the *ainoi*: Σήμερον τῷ ναῷ προσάγεται	*Idiomelon*, 2nd mode	Leo the Master	Sung as the *doxastikon* of the *ainoi* on Nov. 21.

1.5.2.   UNPUBLISHED HYMNOGRAPHY

In addition to the hymnography published in contemporary liturgical books, there is a certain amount of unpublished texts. I have decided to include these hymns in my study in order to achieve a more complete image of the hymnographic *corpus* related to our case study. The unpublished kanons in particular offer important insights into the theological understanding of the feast of the Entrance.

All the unpublished hymnography that I was able to find in early manuscripts is presented together with its English translations in Appendix I. The texts are by no means critical or comparative editions, but, instead, are based on single manuscripts from the 10th to 12th or 13th centuries. Each text will be organized according to its manuscript source. The manuscripts covered in this study are the following:

Russian National Library, St. Petersburg:
РНБ Греч. 227: *Menaion* of the church year, divided into four volumes; the *Menaion* of November is included in volume I. Musical arrangements in an early form of Middle Byzantine notation of *idiomela* appear in places alongside the text. This is the only such manuscript in this *corpus*, which dates from 12th or 13th century.[158]

Library of the Holy Monastery of Filotheos, Mt. Athos, Greece:
Ath. Filoth. 28: Menaion of November. The manuscript dates from the 12th century.[159]

Library of the Holy Monastery of St. Catherine, Mt. Sinai, Egypt:
Sinait. gr. 566: *Menaion* of November, 11th century.
Sinait. gr. 567: *Menaion* of November, 12th century.
Sinait. gr. 568: *Menaion* of November, 11th or 12th century.
Sinait. gr. 569: *Menaion* of November, 11th century.[160]
Sinait. gr. 570: *Menaion* of November, 11th century.
Sinait. gr. 572: *Menaion* of November, 11th or 12th century.[161]

French National Library (Bibliothéque nationale de France), Paris:
Paris. gr. 259: Menaion of November, 12th century.[162]

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158 The dating of the РНБ and Sinaite manuscripts is based on Никифорова 2012, 139; 140. Nikiforova's volume is an excellent study of the development of the *Menaia* from the point of view of the Sinaite manuscripts.

159 This dating is based on the information provided in the microfilms of the Vlatades monastery library, Thessaloniki, Greece.

160 Sinait. gr. 569 included no unpublished material compared to other manuscripts. Thus, there are no edited texts from the manuscript included in this dissertation.

161 In addition to Nikiforova (see footnote 158 above), the dating of the Sinaite manuscripts is confirmed in Checklist of Manuscripts in St. Catherine's Monastery, Mount Sinai 1950, 8.

162 The dating is based on the description of the manuscript in the online database of the French National Library.

As far as I know, these manuscripts include all the unpublished hymnography for the feast of the Entrance from the respective centuries, though, it is not improbable that more could be found. The discovery of these hymns together with the exploration of the early manuscript tradition has enabled the publication of these texts in this dissertation. Most of the hymns do not include an attribution of authorship. The question of authorship will be discussed briefly later in this study.

Kanon poetry
The appendix includes a total of five kanons, one of which is already published in AHG (3, 30);[163] however, no translations are provided, so I decided to publish the text together with its English translation for ease of reference. The following table (9) lists the unpublished kanons:

Table 9. Unpublished kanons for the feast of the Entrance.

Description of the kanon	Echos *and* heirmoi	*Manuscript source*	*Other information*
2nd ode of the first kanon of the Feast. Incipits of the *troparia*: – Νῦν παρατρέχουσι – Χαίρουσα σήμερον – Ἅγιον γέννημα – Ῥάβδον δυνάμεως – Ἴδετε, ἴδετε ὅτι	4th mode (*Heirmos*: Ἴδετε, ἴδετε ὅτι)	Sinait. gr. 567, f. 150ᵛ–151ʳ.	An additional ode of the published first kanon of the feastday (see table 3). The same ode exists in Sinait. gr. 570 and 572.

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163 See a more detailed description of the publication in Appendix I, footnote 1.

Description of the kanon	Echos and heirmoi	Manuscript source	Other information
Kanon of the forefeast	1st mode (*Heirmoi*: 1. Σοῦ ἡ τροπαιοῦχος δεξιά 3. Ὁ μόνος εἰδὼς τῆς τῶν βροτῶν 4. Ὅρος σε τῇ χάριτι 5. Ὁ φωτίσας τῇ ἐλλάμψει 6. Ἐκύκλωσεν ἡμᾶς 7. Σὲ νοητὴν Θεοτόκε κάμινον 8. Ἐν καμίνῳ παῖδες 9. Τύπος τῆς ἁγνῆς)	Sinait. gr. 570, f. 70ʳ–71ᵛ.	Already published in AHG 3, 30; the same kanon can be found in РНБ Греч. 227, f. 142ᵛ–143ᵛ. Acrostic in the *theotokia*: Γεωργίου.
2nd ode of the 2nd kanon of the feast. Incipits of the *troparia*: – Ἄννα ἡ θεόφρων – Δέχου Ζαχαρία – Κρούων τὴν κιννύραν – Ἄσμα τῶν ἀσμάτων – Πάτερ Παντοκράτωρ – Ἅπαντες τὸ χαῖρε	1st mode (*Heirmos*: Πρόσχες τῇ φωνῇ μου)	Sinait. gr. 570, f. 79ʳ⁻ᵛ.	The same ode exists in Sinait. gr. 572.

Description of the kanon	Echos and heirmoi	Manuscript source	Other information
Kanon of the feast	1st mode (*Heirmoi*: 1. Χριστὸς γεννᾶται 2. Ἴδετε, ἴδετε ὅτι ἐγῶ εἰμὶ ὁ Θεὸς 3. Τῶν προῶν αἰώνων 4. Ῥάβδος ἐκ τῆς ῥίζης 5. Θεὸς ὢν εἰρήνης 6. Σπλάγχνων Ἰωνᾶν 7. Οἱ παῖδες εὐσεβείᾳ 8. Θαύματος ὑπερφυοῦσι 9. Μυστήριον ξένον)	Sinait. gr. 570, f. 82ʳ–84ʳ.	Alphabetic acrostic in the 9th ode Ἰωσὴφ, which suggests authorship.
First unpublished kanon of the feast	4th mode (*Heirmoi*: 1. Θαλάσσης τὸ ἐρυθραίον 2. Δῶμεν μεγαλοσύνην τῷ Θεῷ 3. Εὐφραίνεται ἐπί σοι 4. Ἐπαρθέντα σε 5. Σύ Κύριέ μου φῶς 6. Θύσω σοι μετὰ φωνῆς αἰνέσεως 7. Ἐν τῇ καμίνῳ Ἀβραὰμ 8. Χείρας ἐκπετάσας 9. Λίθος ἀχειρότμητος	Paris. gr. 259, f. 210ᵛ–213ʳ	Acrostic: Ἄνοιξον ἡμῖν τὰς πύλας σου Παρθένε. Γεωργίου(ω).

Description of the kanon	Echos and heirmoi	Manuscript source	Other information
Second unpublished kanon of the feast	3rd mode (*Heirmoi*: 1. Θαυμαστὸς ἐνδόξως 2. Ἰδοῦ ἰδοῦ λαός μου 3. Στερεώθητι ψυχῇ 4. Ἀκοὴν ἀκήκοα φρικτὴν 5. Τὸ φῶς σου τὸ ἀνέσπερον Χριστὲ 6. Βυθός μοι τῶν παθῶν 7. Ὡς χρυσὸς ἐν χωνευτηρίῳ 8. Τὸν ἐν σοφίᾳ κατ᾽ ἀρχὰς 9. Πῶς σε μακαρίσωμεν	Paris. gr. 259, f. 215ᵛ–218ʳ.	Acrostic in the *theotokia*: Γεωργίου.
Kanon of the afterfeast	2nd mode (*Heirmoi*: 1. Δεῦτε λαοὶ 3. Στερέωσον ἡμᾶς 4. Εἰσακήκοα Κύριε, Ὑμνῶ σε ἀκοὴν γὰρ Κύριε 5. Ὁ τοῦ φωτὸς χορηγὸς 6. Ἐν ἀβύσσῳ πταισμάτων 7. Εἰκόνος χρυσῆς 8. Ἡ τὸν ἐν καμίνῳ 9. Τὸν ἐκ Θεοῦ Θεὸν Λόγον	Paris. gr. 259, f. 220ᵛ–224ᵛ.	Acrostic in the *theotokia*: Γεωργίου. The kanon also includes *troparia* for the saints commemorated on the same day; these are not included in my edition.

As demonstrated in the table, four of these kanons are attributed to an author bearing the name George, while the kanon of the feast in Sinait. gr. 570 is attributed to Joseph. The authorship of hymns, based on the acrostics, is not always verifiable. We could assume, however, that George of Nikomedeia is indeed the author of some of the unpublished kanons. The four kanons differ in style, so it is unlikely that they were all written by the George to whom Paranikas and Christ attribute the first kanon of the feast.

What, then, is the reason that the unpublished kanons did not become widely used in liturgical life, were not copied in later manuscripts, and, later on, not used in the printed liturgical books of the Greek Orthodox Church? I think that, in some cases, the reason is purely practical. For example, the second unpublished kanon of the feast in Paris. gr. 259 has such rare *heirmoi* (or model melodies) that they were probably not familiar to most chanters. In the same manuscript, the kanon of the afterfeast exhibits a unique structure, inasmuch as several commemorated saints are integrated into the same kanon. This practice did not become popular, as we can see from contemporary liturgical books, as kanons were usually written for one particular saint or event. Additionally, in later liturgical practices, afterfeasts do not have their own kanons, but, rather, the kanon of the feast is sung throughout the entire festal period.

In the case of the other kanons, however, it is not so simple. One reason is that the published kanons in liturgical books are more widespread in the manuscript tradition. However, the kanon of the feast, published in Sinait. gr. 570 and written according to the *heirmoi* of the kanon of the Nativity of Christ, implies a liturgical practice that is also used in our contemporary era. The *katabasiai* of the Nativity are sung from this feast onwards. On great feasts, *katabasiai* are, in most cases, sung according to the *heirmoi* of one of the kanons. Today, in the feast of the Entrance, this is not the case. Nevertheless, there might be some connection between this kanon and the practice of singing those *katabasiai*.

Other hymnography
I was also able to locate some other hymnography that is based on the *automelon-prosomoion* system. However, no unpublished *idiomela* were found (Table 10).

Table 10. Other unpublished hymnography for the feast of the Entrance.

Hymn	Echos *and melody type*	*Manuscript source*	*More information*
Oikos: Ἐν τῇ προμητορικῇ ἡμῶν εἰκὼν	*Oikos*, 4th mode	Ath. Filoth. 28, f. 136ʳ	Sung on the forefeast on Nov. 20; see the detailed description in Appendix I.
Exaposteilarion: Ἡμέραν προεόρτιον	2nd mode (*Automelon*: Γυναῖκες ἀκουτίσθηκε)	Ath. Filoth. 28, f. 140ʳ	Sung on the forefeast on Nov. 20.
Sticheron kekragarion: Ὡς πολύτιμον σήμερον	*Sticheron prosomoion*, 4th mode (*Automelon*: Ὡς γενναῖον)	Sinait. gr. 567, f. 146ᵛ–147ʳ	An additional *sticheron* for the set of three *stichera kekragaria* on Nov. 21.
Stichera: 1. Ἀγάλλεσθε σήμερον 2. Εὐφράνθη τῷ πνεύματι 3. Ὁ ναὸς ὁ ἅγιος	*Stichera prosomoia*, 4th mode (*Automelon*: Εὐφραίνεσθε δίκαιοι)	Sinait. gr. 568, f. 80ᵛ–81ʳ	
Stichera: 1. Παρθένοι ἐξάρχουσι 2. Δαυῒδ ὁ θεόπνευστος 3. Σήμερον ἡ τράπεζα	*Stichera prosomoia*, 4th mode (*Automelon*: Ἔδωκας σημείωσιν)	Sinait. gr. 570, f. 77ᵛ–78ʳ	
Stichera: 1. Ἡ πολυώνυμος Κόρη 2. Αἱ θεολάξευτοι πλάκες 3. Ἐκ τοῦ Κυρίου λαβόντες 4. Τὴν τοῦ Κυρίου Μητέρα	*Stichera prosomoia*, 1st mode (*Automelon*: Τῶν οὐρανίων ταγμάτων)	Sinait. gr. 570, f. 78ʳ⁻ᵛ	

Hymn	Echos *and melody type*	Manuscript source	More information
Sticheron: Ἡ χάρις σου	*Sticheron prosomoion*, 1st mode (*Automelon*: Πανεύφημοι μάρτυρες)	Sinait. gr. 570, f. 78ᵛ	
Stichera: 1. Ὅτε ἀνετέθη τῷ Θεῷ 2. Ὅτε ἐν τῷ οἴκῳ τοῦ Θεοῦ	*Stichera prosomoia*, 2nd mode (*Automelon*: Ὅτε ἐκ τοῦ ξύλου)	Sinait. gr. 570, f. 79ʳ	The same *stichera* can be found in Paris. gr. 259, f. 219ʳ.
Sticheron: Πᾶσαι νοεραὶ	*Sticheron prosomoion*, 2nd plagal mode (*Automelon*: Αἱ ἀγγελικαὶ)	Sinait. gr. 570, f. 79ʳ	
Apolytikion (?): Σήμερον ἡ θεοχώρητος σκηνή	4th mode (?)	Sinait. gr. 572, f. 56ᵛ	
Exaposteilarion: Ὡς Θεομήτορα πάντα	3rd mode (*Automelon*: Πατὴρ φῶς ἀναλλοίωτος)	Paris. gr. 259, f. 218ʳ	

The authorship of these hymns, as is the case for all the published *prosomoia*, is unknown. The reason for the disappearance of these hymns from the later tradition is, it seems to me, purely for practical reasons. There was a larger repository of *prosomoia* than the liturgical structures of Vespers and Orthros required.

The basis of my intertextual analysis, especially in chapter 2, is based on this hymnographic *corpus*, both published and unpublished. In the following chapters, I will simply refer to the titles of the texts. Unpublished material can be found in Appendix I and published material in all contemporary Greek Orthodox *Menaia*.[164] Let us now move on to an analysis of the interaction between hymnography and the homiletic textual tradition in the feast of the Entrance.

164 In the present dissertation, the repertoire of published hymnography is always quoted from the source mentioned in footnote 154 above.

2.
HYMNOGRAPHY AND
THE HOMILETIC TRADITION
IN INTERACTION

This chapter is dedicated to the intertextual study of the hymnographic *corpus* of the Entrance in context with patristic teaching. The aim of this analysis is to discover the structures and mechanisms of exegesis in the texts related to this feast and, thus, acquire a deeper general understanding of the exegetical methods used in hymnography. The material examined is mainly drawn from the homiletic *corpus* of the feast, though some is also from Apocrypha, primarily the *Prot. Jas.* and secondarily the *Lives of the Virgin*.

Following the introduction of the *corpus* of Byzantine homilies dedicated to the Entrance, the chapter is divided into two main sections. In the first section, I aspire to conduct a detailed intertextual analysis of typologies, allegories, symbols, and metaphors found in the hymnography of the feast. In the second section, I seek to establish some guidelines for the study of the interrelations between the hymnographic and homiletic genres of literature, as well as an attempt to interpret the various exegetical layers of hymnography.

2.1.   AN INTRODUCTION TO THE HOMILETIC TRADITION OF THE FEAST

As we previously noted, the first reliable evidence of the feast of the Entrance as a separate liturgical celebration can be found in the homilies of Germanos of Constantinople. Thus, if we assume that most of the hymnography of the feast within the hymnographic *corpus* – the majority of which is used today in Greek Orthodox services – was created during the 9th and 10th centuries,[1] a

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1   The dating of the hymnographic *corpus* of the Entrance is discussed in detail in chapter 1.5.

part of the Entrance's homiletic tradition preceded or was at least contemporary with the composition of the feast's hymnography.

In this study, I have restricted myself to examining only the Greek homilies delivered on this particular feast. Many Byzantine homilies on the Nativity of the Theotokos also treat her Entrance into the temple more or less as a marginal theme,[2] but the systematic exploration of these texts would have been far beyond the scope of this dissertation.[3] The homilies on the Entrance can be roughly divided into two categories: the first consists of sermons that precede or were written contemporaneously with the hymnography, while the second contains homilies that were written after the creation of the feast's hymnography. The chronological boundary for my selection of these homilies is the fall of Constantinople in 1453. Thus, the last author is George (Gennadios) Scholarios. The homilies are presented below according to the chronological order of the authors:

Homilies before and during the creation of the hymnography of the Entrance (8ᵗʰ to 9ᵗʰ centuries)
Germanos I of Constantinople:[4]
    Homily 3: *In praesentationem sanctissimae Deiparae I* (PG 98, 292–309)[5]
    Homily 4: *In praesentationem sanctissimae Deiparae II* (PG 98, 309–320)

2   For instance, see Andrew of Crete's first homily on the Nativity of the Theotokos (*Encomium in nativitatem sanctissimae Mariae,* PG 97, 805–820; for an English translation, see Cunningham 2008, 71–84).

3   For a short listing of the preceding homiletic tradition with references to the Entrance, see Lafontaine-Dosogne 1964, 29.

4   Germanos was born between 630 and 658 and died in 730 or 742. He was the patriarch of Constantinople from 715 to 730. For details, see Oxford Dictionary of Byzantium 1991, vol. 2, 845–846.

      The authenticity of the first homily is, however, disputable. As Cunningham (2011, 174–175, footnote 58) notes, H.-G. Beck (1959, 474–474) accepts the authenticity of both of the homilies, while both she (2008, 39) and D. Krausmüller (2011, 229 and n. 57) doubts the authorial ascription of the first, basing their opinions on the linguistic differences within the language of the homilies known to have been written by Germanos. The first homily is much more complex in its style and neologisms. Since the question of the authorship of this homily is not yet confirmed, I will continue to refer to it as a homily written by Germanos. In the quotations of his homilies, I use the recent English translation by Cunningham (2008, 145–172). For more information on Germanos's literary style, see List 1939.

5   For the BHG and CPG numbers, as well as for more recent editions, consult the bibliography of this dissertation. During the course of this study, I refer primarily to Migne's editions in PG, since they are easily available.

Tarasios of Constantinople:[6]
> *In sanctissimam Dei Matrem in templum deductam* (PG 98, 1481–1500)

George of Nikomedeia:[7]
> Homily 5: *In sanctissimae Dei Genitricis ingressum in templum I*
> (PG 100, 1401–1420)
> Homily 6: *In sanctissimae Dei Genitricis ingressum in templum II*
> (PG 100, 1420–1440)
> Homily 7: *In sanctissimae Dei Genitricis ingressum in templum III*
> (PG 100, 1440–1456)

Leo VI, Emperor of Rome:[8]
> Homily 2: *In beatae Mariae praesentationem* (PG 107, 12–24)

Homilies after the creation of the hymnography of the Entrance (11ᵗʰ to 15ᵗʰ centuries)

Theophylaktos of Ohrid:[9]
> *In praesentationem beatae Mariae* (PG 76, 129–144)

James of Kokkinobaphos:[10]
> Homily 3: *In praesentationem sanctissimae Deiparae* (PG 127, 600–632)[11]

Neophytos Enkleistos:[12]
> *In ingressum beatae Mariae Virginis in Sancta Sanctorum* (PO 16, 526–538)

Gregory Palamas:[13]
> *Homily 52* (Γρηγορίου του Παλαμά άπαντα τα έργα 1986, vol. 11, 237–258)
> *Homily 53* (Γρηγορίου του Παλαμά άπαντα τα έργα 1986, vol. 11, 259–348)

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6   Tarasios (c. 730–806) was the patriarch of Constantinople (784–806). This is his only preserved homily. See Oxford Dictionary of Byzantium 1991, vol. 3., 2011.

7   George of Nikomedeia's date of birth and death is unknown, but he was the metropolitan of Nikomedeia from c. 860. See Oxford Dictionary of Byzantium 1991, vol. 2, 838.

8   Leo (866–912) was the co-emperor (870–886) and, later, the emperor (886–912) of Constantinople. See Oxford Dictionary of Byzantium 1991, vol. 2, 1210.

9   Theophylaktos (c. 1050–after 1126) is sometimes also called "Theophylaktos of Bulgaria". His surname was Hephaistos. Oxford Dictionary of Byzantium 1991, vol. 3, 2068.

10   James, referred to as Kokkinobaphos, was a monk of an unidentified monastery; he is believed to have lived in the 12ᵗʰ century. See Oxford Dictionary of Byzantium 1991, vol. 2, 1031.

11   This homily is spurious. It is almost identical to George of Nikomedeia's 5ᵗʰ homily, with the exception of a new incipit. Thus, it will only be referred to during the course of this study when it deviates from George's text.

12   Neophytos (1134– after 1214) was a monastic author who lived in Cyprus. See Oxford Dictionary of Byzantium 1991, vol. 2, 1454–1455.

13   Gregory (c. 1296–1359) was the archbishop of Thessalonica (1347–1359). See Oxford Dictionary of Byzantium 1991, vol. 3, 1560.

Gregoras Nikephoros:[14]
> Homily on the feast of the Entrance
> (Известия русскаго археологическаго института в Константинополе 1906,
> vol. 11, 280–294)

Isidoros Glabas:[15]
> Homily 2: *In praesentationem beatae Virginis Mariae* (PG 139, 40–72)

George (Gennadios) Scholarios:[16]
> *In festum ingressus beatae Virginis Mariae in templum* (PO 19, 513–525)

The homiletic tradition of the feast is, however, much more expansive.[17] I have been compelled to exclude an extensive portion of the sermons due to the lack of available printed editions, since a study of all the possible manuscripts would have been too time-consuming for the purpose of this dissertation. Nevertheless, it seems to me that the number of homilies and the variety of their styles is enough for a preliminary study of the exchange of influences between these two literary genres. I do not aspire by any means to conduct an exhaustive analysis, but rather to establish a starting point for this kind of study in the context of the Entrance.

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14 Gregoras was a historian and polymath, born in c. 1290/1 or 1293/4 and died between 1358 and 1361. See Oxford Dictionary of Byzantium 1991, vol. 2, 874.

15 Isidoros (1341/2–1396) was the metropolitan of Thessalonica (1380–1384 and 1386–1396). See Oxford Dictionary of Byzantium 1991, 852.

16 Gennadios II Scholarios, baptized as George, was born between 1400 and 1405 and died c. 1472. He was the Patriarch of Constantinople (1454–1456, 1463, and 1464–1465). See Oxford Dictionary of Byzantium 1991, 830.

17 The BHG also lists the following unpublished homilies: Andrew of Crete (BHG 1089[d], 1093[b], 1110[k], 1111[e], 1140[p]), Anthony of Larissa (BHG 1089), anonymous (BHG 1076[w], 1076[y], 1077[f], 1104[b], 1112[g], 1105[p]), Basil of Philippoi (BHG 1092[e]), John Gabras (BHG 1092[e]), George of Nikomedeia (BHG 1144[k]), Euthymios (BHG 112[q]), Nicholas Mesarites (BHG 1128[k]), Neophytos Enkleistos (BHG 1085[h], 1086[n]), Neilos of Rhodes (BHG 1092[r], 1092[s]), Peter of Argos (BHG 111[b]) and Michael Psellos (BHG 1107[t]). A published homily of Theodore the Studite also exists (BHG 1104[s]), but I did not succeed in tracing the text to its source.

L. Brubaker and M. Cunningham (2007, 243–244; especially footnotes 49–50) have pointed out the importance of eliminating texts previously viewed as unedited but authentic homilies. They demonstrate this with the three unpublished homilies on the Entrance that are attributed to Andrew of Crete but are copies of George's 4th homily on the Entrance with new incipits. Similarly, the CPG 8202 homily, attributed to Andrew of Crete on the occasion of the Entrance, is actually a part of his Nativity homily in PG 97, col. 816[D] onwards.

The chronological division of the sermons is also for stylistic purposes. The earliest homilies by Germanos, George of Nikomedeia, Tarasios, and Leo have a more panegyrical and poetic character and are much closer to a literary genre in terms of hymnographic style. On the other hand, the later portion of the homiletic tradition, most importantly the two extensive homilies by Gregory Palamas, represent a more dogmatic and analytical style, and the language is strikingly different and more prosaic than in hymnography.[18]

The most interesting homilies for the purposes of this study are the sermons of the first aforementioned group, primarily because of their stylistic similarity and chronological proximity to the hymnographic *corpus*. As for the second group, the most significant orations are that by Theophylaktos, a detailed presentation of the typological and moral aspects of the feast, and *Homily 53* by Gregory Palamas, a powerful manifest as presenting the Theotokos as a hesychast *par excellence*. This being the case, the study is based primarily on these homilies, while references to others are made when appropriate.

2.2. TYPOLOGICAL, ALLEGORICAL, METAPHORICAL, AND SYMBOLIC IMAGES OF THE ENTRANCE THROUGH HYMNOGRAPHY AND HOMILETICS: AN INTERTEXTUAL ANALYSIS

The hymnographic *corpus* of the Feast of the Entrance includes many typological, allegorical, metaphorical, and symbolic[19] expressions referring par-

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18   If the authorships of the unpublished homilies are accurate, they can also be divided into these two groups: the first includes, for instance, Andrew of Crete (even though some of his homilies have already been proved to be inauthentic), George of Nikomedeia, Euthymios (even though the authenticity of his homilies has been doubted too; see Cunningham 2011[b], 90, footnote 35), Peter of Argos and Michael Psellos, while the second group includes Anthony of Larissa, John Gabras, Nicholas Mesarites, Neophytos Enkleistos and Neilos of Rhodes.

19   By the term symbolic, I am suggesting a more abstract or manifold relationship between the symbol and its meaning(s). In the case of the Entrance, it is difficult to apply the term "typology" to many of the poetic images connected to the event. It is important to remember that in metaphor, the image conveyed cannot have an actual meaning; it is only used to give a figurative description of the object (see Aristotle's *De poetica* xxi). Conversely, the

ticularly, but not exclusively, to the Theotokos. Many of these motifs are present in the homiletic and hymnographic tradition before the establishment of the celebration of the Entrance, but there are also poetic images unique to this feast, as we will see in the following analysis. It is, however, challenging to demonstrate from which genre these themes first emerged; as L. Brubaker and M. Cunningham point out, "it remains to be proved which influenced the other the most – or whether a process of continuous mutual exchange was taking place."[20] It is, sometimes, also challenging and unnecessary to determine in which category a certain poetic image should be placed. A typology is, indeed, a kind of allegory, and sometimes it also includes moral, symbolic, or metaphoric aspects; this synthetic conception of patristic exegesis will be discussed in chapter 2.3.3.

The exegetical themes of the Entrance can be roughly divided into three categories. Firstly, there are the standard typologies that are primarily types of Mary taken from the Old Testament, the most important ones being related to the tabernacle, the temple of Jerusalem, or the Ark of the Covenant. These themes can in turn be divided into the different parts of the temple or the objects that are located within them, or into the unique action that took place in the temple of Jerusalem, that is, the sacrificial offerings of the Mosaic Law (see Illustration 3). These types, in most cases, are not unique to the feast of the Entrance but rather precede the celebrations of the feast in homilies and hymnography or biblical and apocryphal texts, and are usually found throughout the repertoire of *theotokia* in liturgical books.[21] However, when brought into the context of this particular feast, they receive special emphasis.

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symbol has an actual meaning, but it can further be linked to another meaning(s).

In the theology of the Byzantine church, this connection is understood to be more than just a link. According the Pseudo-Dionysios's theology, the symbol includes a real presence of the sign's reference (see his interpretation of the divine presence in the Eucharistic gifts in *De coelesti hierarchia* 3.3.9, CH 58). Thus, the concept of a symbol gives a stronger emphasis to the type in a type-antitype relationship. The type includes, in fact, a divine presence.

20   Brubaker & Cunningham 2007, 246.
21   Even today, the best list of Marian typologies in hymnography is Εὐστρατιάδης 1930.

Illustration 3. Typological images of Mary related to the temple of Jerusalem.
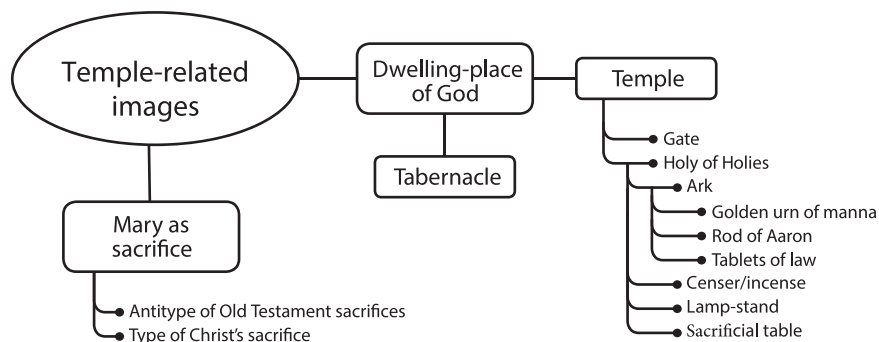
The two other groups of themes describe Mary or the events of the Entrance not only as the fulfilment of the Old Testament types, but as prefigurations of later events relating to her, the life of her Son, or the Church. Her Entrance into the temple as a whole can be understood as a convergence of types and symbols that ultimately point to the incarnation of Christ through her. A significant section of these themes are related to the procession of virgins and mothers that follows and precedes her, foreshadowing both her virginal motherhood and the hosts of believers that follow her lifestyle. There are also moral allegories of virginity and marriage as being the proper lifestyles for Christians. Additionally, this procession is also seen as a fulfilment of Old Testament prophecies, especially Psalm 44 (see Illustration 4).

Illustration 4. Themes related to the procession.
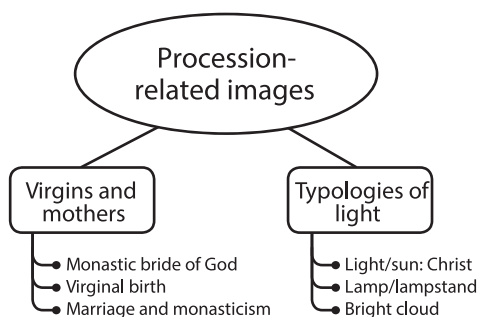
The third significant group of exegetical themes is related to the visitation of Gabriel to the Holy of Holies, which is interpreted as having two meanings. On the one hand, the angelic visit may be regarded as a prophecy or type of the Annunciation, while, on the other, Mary's reception of divine nourishment from his hand signifies and foreshadows the Eucharist. Mary, though a child, is served by angels, evidence that she is, indeed, more glorious than the heavenly powers. In these images, the events of the Entrance are considered to be prefigurations of later events (see Illustration 5).

Illustration 5. Themes related to the angel servant.
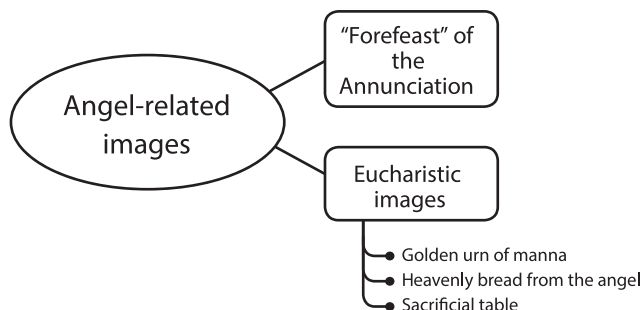
As one can see from the illustrations, there are themes that serve a double purpose (such us the golden urn of manna and the sacrificial table). During the course of this study, we will see how these complex interpretations are presented in quick succession, especially in hymnographic texts.

To summarize the three groups of Marian images, one could claim that the exegetical themes of the Entrance are not limited to a hermeneutic method for finding type-antitype analogies between the Old and the New Testament. Instead, Mary is seen as something between the two covenants, as she is the fulfilment and the zenith of the Old Testament, but is also the essential beginning of the New Testament. The Entrance is understood as a "forefeast" of the New Covenant that essentially begins starts with the Annunciation, a concept which will be explained more thoroughly in chapter 2.2.8. The various exegetical methods employed with these themes are far from a strictly historical

and linear idea of typology; instead, elements of other exegetical "methods" intertwine with the types.[22]

A large portion of the poetic images found in hymnography is also used in homiletic literature. However, the forms of exegesis are usually more explicit in homilies than in hymnography. The most frequently quoted typological text is Psalm 44, which is referred to in most of the homilies studied in this chapter.[23]

The patristic exegetical thought contained within the hymnography will be analysed in detail after the presentation of the exegetical images. Nevertheless, I think it is important to note that the events of the feast were not considered as merely symbolic or allegorical. Germanos, for instance, admits that the event of the Entrance was historically unusual and that no such thing had ever been seen before, something which he considered to be a divine sign of Mary's glory. Thus, he believes that the narratives of the dedication of Mary to the temple are, at least to some extent, historically true. For Germanos, in spite of the event's paradoxicality, Mary's entrance into the temple *had* to be true. He pronounces doubters wilfully ignorant for not believing that these events truly took place.[24]

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22 As E. Theokritoff (2005, 81) notes, when discussing typology in the context of Orthodox worship, "the typological event may or may not be historical in the modern sense; it does not matter. The point is that what God's people regarded as their own history is seen in the Church as foreshadowing a future reality." Theokritoff's description attests to the idea of typology as a more varied exegetical method, sometimes combining elements of prophecies, allegories, metaphors, and symbols; thus, from our point of view, a typological interpretation of an exegetical theme does not necessarily demonstrate that the type would be a historical event.

23 Namely Germanos of Constantinople (*In praesentationem sanctissimae Deiparae I*, PG 98, 297[B–D]), Theophylaktos of Ohrid (*In praesentationem beatae Mariae*, PG 76, 136[A]), Neophytos the Recluse (*In ingressum beatae Mariae Virginis in Sancta Sanctorum*, PO 16, 110:30–34 and 111:15–42), George of Nikomedeia (*In sanctissimae Dei Genitricis ingressum in templum II*, PG 100, 1425[B]), James of Kokkinobaphos (*In praesentationem sanctissimae Deiparae*, PG 127, 601[C] and 608[A–B]), Gregory Palamas (*Homily 53*, 280:16–17 and 290:24–25), Tarasios of Constantinople (*In sanctissimam Dei Matrem in templum deductam*, PG 98, 1488[C]), Leo, Emperor of Rome (*In beatae Mariae praesentationem*, PG 107, 17[C]) and Gregoras Nikephoros (*Homily on the feast of the Entrance*, Известия русскаго археологическаго института в Константинополе 1906, vol. 11, 289).

24 *In praesentationem sanctissimae Deiparae II*, PG 98, 312[A–B].

The example of Germanos shows that the *Prot. Jas.* had strong historical authority in the Byzantine era. In addition to the "spiritual" meaning of the Entrance, the events of the feast were also seen as a critical historical moment in salvation history. However, in the context of homilies and hymnography, as we will observe later in this chapter, the idea of historicity in the patristic period derived from our everyday comprehension. Thus, historical facts are treated with flexibility. This is particularly true, for example, of dialogues that do not rely on the background provided by *Prot. Jas.* or other narratives of the Entrance. The dialogue form appears both in hymnography and homilies for this feast.

Moving to a more detailed analysis of selected themes that arise from the hymnography of the Entrance, it is expedient to emphasize images that are central to this particular event. More general tropes that appear in *theotokia* throughout the church year are omitted, as an exhaustive listing of all the images found in the hymnographic *corpus* is not necessary in this context.

2.2.1.   THE DWELLING-PLACE OF GOD: TEMPLE AND TABERNACLE

The most important theme presented for Mary in the hymnography of the feast refers to the Theotokos as the place in which God lived.[25] The first unpublished kanon of the feast in manuscript Paris. gr. 259 describes her as a dwelling-place built by God for himself: Σὺ Κύριε τὸ σὸν, νῦν παλάτιον ἵδρυσας, ἐν οἴκῳ σου σεβασμίῳ, καὶ ὑπέρτιμον πάσης κτίσεως κατεσκεύασας.[26]

The temple is a central element in both Judaic and Christian thought.[27] Even today Orthodox churches are designed after the model of the temple of Jerusalem. As I discussed in the introductory chapter,[28] the celebration of the Entrance is linked to the temple of Jerusalem, even though the historical development of this connection remains unclear.

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25   This set of Marian imagery is pointed out by C. Carlton (2006, 106–110).

26   "You, o Lord, have now founded your palace in your revered dwelling, constructing it to be more honourable than all creation." 3rd *troparion* of the 5th ode.

27   For more information on the history and ideology of the temple in early Jewish and later Halakhic developments after its destruction, see Laderman 2013, 147–161; See also chapter 4.3.2. below for further discussion on the symbolic connections between the Jewish temple and Byzantine church, as well as M. Barker's works (2003, 2004, 2012) on temple theology and its influence on Christian thought.

28   See chapter 1.4.2.

Accordingly, the most frequent poetic image of the feast is the Theotokos as a temple, the living temple of God who dwelled in the physical temple that symbolized God's presence. This theme, however, is not exclusively seen as a fulfilment of the Old Testament type, i.e. the temple of Jerusalem. It also has meanings of moral allegory, as Mary's own purity makes her a dwelling of the Spirit in accordance with the Pauline idea.

The idea of a human being as a temple is present already in the New Testament. In John 2:19–22, Christ himself refers to his body as a temple and presents the metaphor of destroying and rebuilding the temple as a prophecy of the Resurrection. Most importantly, Paul regards every believer to be a temple of the Holy Spirit in 1 Cor 6:19. This became an important theme throughout later centuries. For example, Athanasios of Alexandria describes how the Logos dwelled in a created temple.[29]

The various hymnographic epithets describing the Theotokos as a dwelling-place of God are derived mainly from the Old Testament. The most common one is ναός ("temple"), connected with many adjectives:[30] καθαρώτατος ("most pure"),[31] θεοχώρητος ("God-containing"),[32] τοῦ Θεοῦ or θεῖος ("of God" or "divine"),[33] ἅγιος, ἁγιώτατος, πανάγιος or ἡγιασμένος ("holy", "most holy" or "sanctified"),[34] ἔμψυχος ("living"),[35]

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29   *Epistola ad Adelphium* 3, PG 26, 1076[A–B]: Ὁ λεπρὸς προσεκύνει γὰρ τὸν Θεὸν ἐν σώματι ὄντα, καὶ ἐγίνωσκεν, ὅτι Θεὸς ἦν […] καὶ οὔτε διὰ τὸ εἶναι τὸν Λόγον δημιουργὸν πάσης κτίσεως, ἐξουθένει τὴν σάρκα, ἣν ἐνδεδυμένος ἦν· ἀλλ᾽ ὡς ἐν κτιστῷ ναῷ τὸν κτίστην τοῦ παντὸς προσεκύνει, καὶ ἐκαθαρίζετο.

30   The Virgin is also called a "temple of the Spirit" in the introduction of the Georgian *Life of the Virgin* (1: ტაძარსა მას სულისა წმიდისასა, van Esbroeck 1986, vol. 1, 1).

31   Καθαρότατος ναὸς Θεοῦ (Sinait. gr. 570, unpublished kanon of the feast, 1st *troparion* of the 1st ode), ὁ καθαρώτατος ναὸς τοῦ Σωτῆρος (*kontakion* of the feast).

32   Ὁ θεοχώρητος ναός (Sinait. gr. 570, unpublished kanon of the feast, 1st *troparion* of the 2nd ode; 2nd *sticheron* of the *Lite* and the 3rd *sticheron apostichon* of the Great Vespers).

33   Ναὸς τοῦ Θεοῦ (2nd kanon of the feast, 2nd *troparion* of the 1st ode and 4th *troparion* of the 6th ode; the *mesodion kathisma* of the forefeast), ὡς θεῖος ὄντως ναός (2nd *kathisma* of Orthros).

34   Ὁ ναὸς ὁ ἅγιος (Sinait. gr. 568, 3rd *sticheron prosomoion* following the *automelon* Εὐφραίνεσθε δίκαιοι), ὁ πανάγιος ναὸς τοῦ Θεοῦ (Sinait. gr. 570, 4th *prosomoion* following the *automelon* Τῶν οὐρανίων ταγμάτων), ναὸς Κυρίου ἁγιώτατος (1st *kathisma* of the forefeast), ἁγιώτατος ναός (4th *sticheron kekragarion* of the Great Vespers), ναὸς ἡγιασμένος (kanon of the forefeast, 1st *troparion* of the 1st ode).

35   Ναὸς ὁ ἔμψυχος (2nd *sticheron kekragarion* of the Great Vespers, *sticheron* after Psalm 50).

and others.[36] A dominant theme in the hymnography is the juxtaposition of the temple of law receiving the living temple: "Today the living temple of the holy glory of Christ our God, the only blessed and pure one among women, is offered in the temple of law in order to live in the Holy place [...]"[37]

In many cases, the temple is described in context with the rhetorical device of *prosopopoeia* or rhetorical personification. The Entrance is regarded as an encounter between two persons, Mary and the temple. This foreshadows the beginning of Incarnation history, i.e. the Annunciation. Just as the temple accepted Mary and permitted her to live in her Holy place, so did the Theotokos receive Christ and consent to his dwelling within her womb. The unpublished kanon of the forefeast begins with this encounter: "Having opened the gates and entrances, the temple receives the gate of God the king of all and adorns the inner parts. At her entrance, the temple is illuminated with grace."[38]

The expression "living temple," however, precedes the hymnography of this feast. It is used in the 23rd *oikos* of the Akathistos hymn (ὡς ἔμψυχον ναόν). For the most recent edition and translation of the Akathistos hymn, see Peltomaa 2001, 1–19; the translations of the Akathistos, used in this dissertation, are drawn from Peltomaa's translation; see pp. 202–203 in her volume for the use of ναός in this context.

It must be noted that during the time of the composition of the Akathistos hymn, there was already a widely established imagery of Marian typologies drawn from Exodus (see Peltomaa 2001, 168–169, especially footnote 216). Thus, my references to the Akathistos during the course of this study are merely to demonstrate the connection of the use of these images to an earlier hymnographic tradition. I do not consider the Akathistos by any means to be the earliest source for these ideas. Peltomaa's work is an excellent source for the historical and theological context of these images.

36   Such as τὸν γὰρ ναὸν τοῦ πάντων Βασιλέως ("the temple of the King of all," 3rd *sticheron kekragarion* of Small Vespers), ὑπέρτερος […] τῶν οὐρανῶν […] ναός ("the temple above heavens," 1st kanon of the feast, 2nd *troparion* of the 1st ode), ἄχραντον ναόν ("the undefiled temple," 1st kanon of the feast, 1st *troparion* of the 8th ode), ναὸν ἀκατάλυτον ("the indestructible temple," 1st kanon of the feast, 3rd *troparion* of the 9th ode) and ναὸς καὶ οἶκος ὑπερφανὴς ("the beyond-radiant temple and house," Paris. gr. 259, 1st kanon of the feast, 4th *troparion* of the 7th ode).

37   2nd *sticheron kekragarion* of the Great Vespers: Σήμερον ναὸς ὁ ἔμψυχος, τῆς ἁγίας δόξης, Χριστοῦ τοῦ Θεοῦ ἡμῶν, ἡ μόνη ἐν γυναιξίν, εὐλογημένη Ἁγνή, προσφέρεται τῷ Ναῷ, τῷ νομικῷ κατοικεῖν εἰς τὰ Ἅγια […]

38   Sinait. gr. 570, kanon of the forefeast, 1st *troparion* of the 1st ode: Πύλας καὶ εἰσόδους ὁ ναὸς, ἀναπετάσας τὴν πύλην εἰσδέχεται, τοῦ παμβασιλέως καὶ Θεοῦ, καὶ κοσμεῖ τὰ

Through the use of *prosopopoeia*, the temple acquires human-like qualities. It is even described as having emotions and crying out with hymns:

Σὲ φωτεινὸν,	When the divine temple of the law
Θεοτόκε ὄχημα,	was about to receive you,
τοῦ βασιλέως καὶ Θεοῦ,	o Theotokos,
ὁ τοῦ νόμου θεῖος ναὸς,	the shining carriage
μέλλων ὑποδέχεσθαι,	of God and King,
ἔχαιρε κοσμούμενος,	it rejoiced at being so adorned
καὶ τῷ ἐκλεξαμένῳ σε ἔκραζεν·	and cried out unto God who chose you,
ὁ αἰνετὸς τῶν πατέρων ἡμῶν,	unto the supremely glorious one,
Θεὸς καὶ ὑπερένδοξος.[39]	praised by our fathers.

The theme of the Theotokos as a temple appears already in the poetry of Gregory of Nazianzos in the 4th century. In his seventh poem in hexameter, he refers to Mary as Christ's temple.[40]

The idea is continued by Proklos of Constantinople (*sed*. 434–446): Ἡ Παρθένος οὐκ αὐτὴ θεός, ἀλλὰ Θεοῦ ναός.[41] The statement of Proklos is provoked by the heresies of Nestorius. Countering the Nestorian conception that would merely emphasize the maturation of Christ's human nature in Mary's womb, Proklos seeks to highlight the eternal divinity of the second person by the expression "temple of God", Θεοῦ ναός. As C. Carlton points out,

> by referring to the Virgin as the temple of God – not merely the temple of Christ's humanity – Proclus had essentially co-opted the role that Christ's humanity played in the drama of salvation and assigned it to Mary. […] It is the Virgin, not the man Jesus, who is prepared by the Holy Spirit to be the dwelling place of God.[42]

ἐνδότερα, ἧς ἐν τῇ εἰσόδῳ, καταφαιδρύνεται χάρισιν.

39 Sinait. gr. 570, kanon of the forefeast, 2nd *troparion* of the 7th ode.

40 Μήτηρ γὰρ Χριστοῖο ναὸς, Χριστὸς δὲ Λόγοιο ("The Mother was a temple for Christ, Christ was a temple for the Logos"); *Ad Nemesium*, PG 37, 1565A.

41 Constas 2003, 152. The whole volume is a good presentation of the mariological thought of Proklos. Many of the standard Marian typologies that also form the core of the typologies of the Entrance are used by Proklos. For example, his homily on the Nativity of Christ lists some of them: Οὐρανὸς ἄρτον βρέχων ἢ Θεὸν σαρκοφόρον; (referring to manna), ῥάβδος Ἀαρὼν βλαστάνουσα καρπὸν ἢ Παρθένος ἀπειρόγαμος γάλα πηγάζουσα; (referring to the rod of Aaron) and στῦλος νεφέλης (referring to the bright cloud). See Martin 1941, 44–51, 47–48.

42 Carlton 2006, 121.

It is essential to note that Proklos's homilies are among the most famous patristic homilies on the Theotokos.[43] Thus, I consider them particularly important for the composition of later hymnography.

In the case of the Entrance, the theme of the temple occurs most often in the homilies of the first group, dating from 8th and 9th centuries. Germanos calls Mary a temple that is ἀκιλήδωτος ("undefiled"),[44] νοητός ("spiritual/noetic"),[45] or ἔμψυχος ("living").[46] George of Nikomedeia refers to her as ἔμψυχος[47] and ἀκατάλυτος ("indestructible"),[48] while Tarasios and Leo also employ ἔμψυχος in reference to the Theotokos as the temple of God.[49] Additionally, Germanos points out the contrast between the living temple and the temple of law:[50] "For today she enters the temple of the law at the age of three, […] the spotless temple."[51] Like Germanos, George uses the rhetorical device of *enargia* in his homilies, widely employed in hymnography, through the word Σήμερον (today): Σήμερον τῷ ναῷ προσάγεται ὁ ναὸς ὁ ἔμψυχος.[52] This phrase is strikingly similar to the beginning of the second *sticheron kekragarion* of Great Vespers: Σήμερον ὁ ναὸς ὁ ἔμψυχος […] προσφέρεται.

Most other typological images of Mary as the dwelling-place of God are somehow related to the temple of Jerusalem in the *corpus* of the Entrance. This is also demonstrated by the biblical readings of the feast. The Old Testament pericopes at Great Vespers on the feast of the Entrance differ from the standard readings for Marian feasts. The first one (Exodus 40:15, 7, 9, 14,

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43   See Constas 2003, 57.

44   *In praesentationem sanctissimae Deiparae I*, PG 98, 293[A].

45   *In praesentationem sanctissimae Deiparae I*, 301[B].

46   *In praesentationem sanctissimae Deiparae II*, PG 98, 312[C].

47   *In sanctissimae Dei Genitricis ingressum in templum I*, PG 100, 1417[C].

48   *In sanctissimae Dei Genitricis ingressum in templum II*, PG 100, 1425[D].

49   Tarasios: *In sanctissimam Dei Matrem in templum deductam*, PG 98, 1489[C]; Leo: *In beatae Mariae praesentationem*, PG 107, 17[B].

50   It must be noted that law was considered to be the word of God (see, for example, Psalm 118:9, 17, 41; the Psalm uses a synonym for law in each verse, one of them being "word" (λόγος): if the temple of Jerusalem included the word of God, i.e. the law, Mary took inside her the Logos himself.

51   *In praesentationem sanctissimae Deiparae I*, PG 98, 293[A]: Σήμερον γὰρ τριετίζουσα πρόεισι τῷ νομικῷ ναῷ ἀνατεθησομένη ἡ ναὸς ἀκηλίδωτος.

52   *In sanctissimae Dei Genitricis ingressum in templum I,* PG 100, 1417[C].

28–29) describes the Σκηνὴ τοῦ Μαρτυρίου, that is, the tabernacle, while the second reading (3 Kings 8:1–11) deals with the Σκήνωμα τοῦ Μαρτυρίου, another synonym for the tabernacle.[53]

In the hymnographic *corpus*, the word σκηνή is usually connected with epithets similar to those used with ναός, such as θεία,[54] θεοχώρητος,[55] ἡγιασμένη,[56] ἐπουράνιος[57] or οὐράνιος,[58] ἔμψυχος, ἀληθής,[59] and ἄχραντος.[60] Other epithets include ἀμόλυντος ("clean"),[61] ὑπέρφωτος,[62] τοῦ θείου Λόγου ("of the divine Logos")[63] and δεδοξασμένη ("glorified").[64] As the tabernacle of the Old Testament was the dwelling-place of divine presence, so Mary is the dwelling-place not only of Christ but also of the Holy Spirit: Τὰ οὐράνια

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53 The typology of Mary as the tabernacle is also presented in the 23rd *oikos* of the Akathistos hymn: Χαῖρε, σκηνὴ τοῦ Θεοῦ καὶ Λόγου ("Hail, tabernacle of God and the Word"). For details on the role of the tabernacle and the Ark of the Covenant in early Christian cosmological and theological thought, see Laderman 2013, 121–137; see also Barker's introduction to the role of the tabernacle in temple theology (2004, 19–32).

      Regarding the development of the readings, it must be noted that they are not included in the early *Menaion* manuscripts as in contemporary practice, but in separate Greek Old Testament lectionaries (*Prophetologia*), the earliest of which appear during the 8th and 9th centuries. Their tradition flourished from the 11th to 13th centuries. As J. Miller (2010, 63) notes, there are no significant variations relating to the readings of established feasts. For further discussion on the development of the Prophetologion, see Miller 2010; Engberg 1987. As Engberg (pp. 44–45) points out, it is also important to remember that, in Byzantium, these readings were cantillated in a melodic fashion and thus held a special position in the divine services. Contrary to this practice, today, they are merely recited.

54 Τὴν θείαν σκηνήν (Sinait. gr. 570, kanon of the feast, 6th ode, 3rd *troparion*).

55 Ἡ θεοχώρητος σκηνή (Sinait. gr. 572, *apolytikion* [?]), θεοχώρητον σκηνὴν (2nd kanon of the feast, 3rd ode, 9th *troparion*).

56 Ἡγιασμένην σκηνήν (1st *sticheron kekragarion* of the Great Vespers).

57 Σκηνὴ ἐπουράνιος (*kontakion* of the feast).

58 Ἡ οὐράνιος σκηνή (2nd kanon of the feast, 6th ode, 4th *troparion*).

59 Σκηνῆς τῆς ἀληθοῦς (Paris. gr. 259, 1st kanon of the feast, 3rd *troparion* of the 2nd ode).

60 Ἡ ἄχραντος καὶ ἔμψυχος σκηνή (2nd kanon, 8th ode, 3rd *troparion*).

61 Ἀμόλυντον σκηνήν (1st *apostichon* of the Small Vespers).

62 Σκηνὴν τὴν ὑπέρφωτον (Paris. gr. 259, 1st kanon of the feast, 2nd *troparion* of the 4th ode).

63 Ἡ σκηνὴ τοῦ θείου Λόγου (Sinait. gr. 567, *prosomoion* following the *automelon* Ὡς γενναίον ἐν μάρτυσι).

64 Ἡ δεδοξασμένη σκηνή (Sinait. gr. 570, 2nd *prosomoion* following the *automelon* Ὅτε ἐκ τοῦ ξύλου).

πάντα ἐξέστησαν, ὁρῶντα τὸ Πνεῦμα τὸ Ἅγιον ἐν σοὶ σκηνῶσαν.[65] The hymnographer of the unpublished kanon in Sinait. gr. 570 presents the tabernacle and its re-establishment in the Theotokos as an allegory of our salvation. Human nature will be raised up like a tent:

Τείνας ἱερὰς,	Stretch out your sacred hands,
παλάμας πρεσβύτατε,	o venerable elder,
τὴν θείαν σκηνὴν εἰς τὰ σκηνώματα,	and receive the divine tabernacle
καθυπόδεξαι,	into the chambers of the temple.
τοῦ ναοῦ δι᾽ αὐτῆς ἡ πεσοῦσα γὰρ,	Through her, fallen human nature
ὡς σκηνῇ φύσις ἀνθρώπων ἀναστήσεται,	will be raised up like a tent,
Ἄννα, Ζαχαρίᾳ ἔλεγεν,	proclaimed Anna to Zacharias,
τὴν Παρθένον ἁγνὴν,	when she dedicated the pure virgin
δῶρον φέρουσα.[66]	as an offering.

The image of the tabernacle is particularly well-developed in the first two homilies by George of Nikomedeia and *Homily 53* by Palamas. Referring to the prophecy of Amos 9:11, George presents a similar allegory of the tabernacle as a symbol of the elevation of human nature:

> Adorn the Holy of the holies, and receive the most holy Tabernacle, fitting [into herself] the immaterial essence, that lifted up our fallen dwelling, and raised up the fallen Tabernacle of [her] forefather David. Through [this essence] our members, dissolved by transgression, were once again attached to the same entirety.[67]

Gregory develops the typology of the tabernacle even more. According to him, the Theotokos is the "tabernacle of the Logos, made without hands" (ἡ ἀχειροποίητος σκηνὴ τοῦ Λόγου). He also calls her the "true tabernacle of God" (ἡ ὄντως τοῦ Θεοῦ σκηνή), and he expresses the reason for this in clear terms:

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65   *Doxastikon* of the *kekragaria* of the Great Vespers: "All heavenly things were amazed, when seeing the Holy Spirit dwelling in you."

66   Sinait. gr. 570, kanon of the feast, 6th ode, 3rd *troparion*.

67   *In sanctissimae Dei Genitricis ingressum in templum II*, PG 100, 1424[B–C]: Κόσμησον τὰ τῶν ἁγίων Ἅγια, καὶ τὴν ὑπεραγίαν σκηνὴν ὑπόδεξαι, τὴν χωρητικὴν τῆς ἀΰλου οὐσίας· τὴν τὸ πεπτωκὸς ἡμῖν ἀναστήσασαν σκήνωμα· τὴν τοῦ προπάτορος Δαυῖδ περιῃρημένην σκηνὴν ἀνεγείρασαν· δι᾽ ἧς τὰ διαλελυμένα τῇ παραβάσει ἡμῶν μέλη, πρὸς τὴν ἰδίαν ἡρμόσθη ὁλότητα.

> Because of this, Moses built the tabernacle, foreseeing that she would become a living dwelling-place of God, and because of her [Moses] prepared these altars, and knowing from God that these things would happen to her, considered it correct to call her with the most exalted names. In this way, he showed to all beforehand in deeds and words the special and amazing value that she had already from her childhood.[68]

In this passage, Gregory presents an eternal view of typology in which linear time disappears. He understands that the prophets "saw" Mary in contemplative *theoria* and did not merely act unconsciously through divine inspiration. The Theotokos was somehow present also in the type.

The most paradoxical and striking event in the feast is the entrance itself of the Theotokos into the Holy of Holies; after all, only the high priest was permitted to do so once a year, during the celebration of Yom Kippur (Leviticus 16). The Holy of Holies included the Ark and the golden censers used in sacrificial rituals. It must be noted, however, that during the time of the Second Temple, there was no longer an ark in the Holy of Holies (1 Esdras 1:54).

M. Barker, in her study on temple theology and its influence to early Christian thought, has noted that the Holy of Holies symbolize the unity of God with His creation. Thus, it is natural that, in both hymnography and homilies, Mary is presented as the "Holy of Holies" of humanity;[69] through her, the incarnate Christ established the New Covenant. In the second *kekragarion* of Small Vespers, it is seen as only proper that she should enter the holiest place of the temple: "The Holy of Holies is worthily taken to dwell in the Holies as a sacrifice accepted by God."[70] Palamas also supports this idea: "Where would it be more proper for you to dwell as the true Holy of Holies?"[71]

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68   *Homily 53*, Γρηγορίου τοῦ Παλαμᾶ ἄπαντα τα ἔργα 1986, vol. 11, 284:20: Διὰ ταύτην ἄρα τοῦ Θεοῦ χωρίον ἔμπνουν ἐσομένην προορῶν, τὴν σκηνὴν ἐκείνην ἤγειρεν ὁ Μωϋσῆς καὶ ταύτης ἕνεκα τὰ ἄδυτα ἐκεῖνα προητοίμασε καὶ τὰ ἐσόμενα ταύτῃ μαθὼν ὑπὸ Θεοῦ τῶν καθ᾽ ὑπερβολὴν ὑπερεχόντων προσρημάτων ἠξίωσεν αὐτά, τὴν ἐκ πρώτης ὡς εἰπεῖν τριχὸς ἐξηλλαγμένην καὶ πάνθ᾽ ὑπερβάλλουσαν ἀξίαν ταύτης ἔργῳ τε καὶ λόγῳ τοῖς πᾶσι προδεικνύς.

69   This image was presented in the 23rd *oikos* of the Akathistos hymn (χαῖρε, ἁγία ἁγίων μείζων, "Hail, greater than the Holy of Holies"): as Peltomaa (2001, 201–202) notes, the history of this image in hymnography is unclear and requires more study.

70   Ἡ τῶν Ἁγίων Ἁγία, ἐν τοῖς Ἁγίοις οἰκεῖν, ἀξίως προσηνέχθη, ὡς θεόδεκτον θῦμα.

71   *Homily 53*, Γρηγορίου τοῦ Παλαμᾶ ἄπαντα τα ἔργα 1986, vol. 11, 282:19: Ποῦ γὰρ καὶ πρεπωδέστερον τὴν ὄντως ἁγίαν τῶν ἁγίων κατοικεῖν;

The hymnographic *corpus* also refers to Mary as the censer or incense.[72] This typology has a twofold explanation. On the one hand, she is seen as an offering to the Lord ("for today she is offered to the Lord as the scent of sweet fragrance"),[73] but, on the other, the sweet fragrance is a sign of her virtues ("she is led worthily [to the temple] in order to smell the sweet fragrance of virtues"[74] and "O pure one, having drawn to yourself choirs of virgins with the sweet fragrance of your purity"[75]).[76] Additionally, the first unpublished kanon in Paris. gr. 259 portrays Mary as the vase in which the sweet fragrance, Christ, became perceptible to human senses: Μυρίπνοον καὶ τερπνήν, τὴν εὐωδίαν ὁ ναὸς ἔμπνευσε, τὴν νοητὴν σήμερον, πιστῶς μυροθήκην δεξάμενος.[77]

In the homiletic tradition, Mary's sweet fragrance is mainly related to the fire that ignites the coal on which burns the incense, i.e. the flesh of Christ. Through her, the fragrance was spread through the entire world. The theme is, thus, directly related to the mystery of the Incarnation and its universal character. George of Nikomedeia commands the temple to accept "the all-golden censer, in which the Logos lit up the flesh and filled the world with sweet fragrance."[78]

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72   Θυμιατήριον χρυσοῦν ("golden censer," 2nd kanon of the feast, 9th *troparion* of the 3rd ode), τὸ εὐωδίας θυμίαμα ("the incense of sweet fragrance," Sinait. gr. 568, 3rd *prosomoion* following the *automelon* Εὐφραίνεσθε δίκαιοι), εὐῶδες θυμίαμα ("the incense of sweet fragrance," 2nd *sticheron apostichon* of the Great Vespers) and ὡς θυμίαμα δεκτὸν, σαρκὶ νηπιάζουσα προσφέρεται ("is offered as an accepted incense, as a child in flesh," 2nd kanon of the feast, 1st *troparion* of the 9th ode).
        The image precedes the hymnography of the Entrance, as it appears already in the 5th *oikos* of the Akathistos hymn: Χαῖρε, δεκτὸν πρεσβείας θυμίαμα ("Hail, acceptable incense of intercession.")

73   2nd kanon of the feast, 2nd *troparion* of the 9th ode: Κυρίῳ γὰρ σήμερον προσφέρεται, εἰς ὀσμὴν εὐωδίας.

74   Sinait. gr. 567, 1st kanon of the feast, 3rd *troparion* of the 2nd ode: Προσάγεται, ἀξίως, τῶν ἀρετῶν εὐωδίαν μυρίσαι.

75   Sinait. gr. 570, kanon of the forefeast, 3rd *troparion* of the 3rd ode: Ἔθελξας ἁγνὴ παρθενικὰς, χορείας τῆς ἁγνείας σου τῇ εὐωδίᾳ.

76   For more information on the concept of scents in early Christian thought, see Harvey 2006.

77   "The temple breathed in the sweet-scented and delightful fragrance when it receives today the noetic vial of perfume." Paris. gr. 259, 1st kanon of the feast, 1st *troparion* of the 3rd ode.

78   *In sanctissimae Dei Genitricis ingressum in templum II,* PG 100, 1424ᶜ: τὸ πάγχρυσον θυμιατήριον, ἐν ᾧ Λόγος τὴν σάρκα ἀνάψας, εὐωδίας τὴν οἰκουμένην ἐπλήρωσεν.

Germanos offers another source for the typology of incense. He draws his source from the Song of songs:

> Let us anoint well, as if from flower-buds, her rose-colored beauty which comes up full of fragrances, as it has been set beautifully in verse by Solomon in his Songs, when he says, "Who is this that comes up from the wilderness as pillars of smoke, perfumed with myrrh and frankincense, with all the powders of the perfumer?" (Song 3:6). Come from Libanus, my bride, come from Libanus (Song 4:8).[79]

As we can see from the study of these images, the idea of Mary as a dwelling-place of God functions as praise for the Incarnation, as, indeed all these themes are Christ-centred. This is also true for the images studied in the next chapter as well.

2.2.2. THE LIVING ARK

The holiest object contained within the core of both the temple and the tabernacle was the Ark of the Covenant, the most sacred object of the Jewish community. The holiness of the Ark was due to its contents, which are also discussed in this sub-chapter. According to Hebrews 9:4, it included "the golden pot that had manna, and Aaron's rod that budded, and the tables of the covenant." The theme of the Ark of the Covenant is central to the first two Old Testament readings in Great Vespers mentioned above. The first describes the building of the tabernacle and the placement of the Ark within it, while the second reading depicts the Holy of Holies in Solomon's temple.

Since the Holy of Holies had no Ark during the lifetime of Mary, it is logical to present her as the fulfilment of the material Ark through her entrance into the sanctuary.[80] In the hymnographic corpus, the Theotokos

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[79] *In praesentationem sanctissimae Deiparae I*, PG 98, 292ᴰ: Εὐμυρίσωμεν ὡς ἐκ καλύκων ῥοδόχρουν αὐτῆς καλλονὴν ἀναβαίνουσαν πλήρη θυμιαμάτων, ὡς Σολομῶντι ἐν τοῖς Ἄσμασιν φάσκοντι καλῶς ἐστίχισται· "Τὶς αὕτη ἡ ἀναβαίνουσα ἀπὸ τῆς ἐρήμου, ὡς στελέχη καπνοῦ τεθυμιαμένη, σμύρναν καὶ λίβανον ἀπὸ πάντων κονιορτῶν μυρεψοῦ;" Δεῦρο ἀπὸ Λιβάνου, νύμφη μου, δεῦρο ἀπὸ Λιβάνου.

[80] This image is also depicted in the 23ʳᵈ *oikos* of the Akathistos hymn: Χαῖρε, κιβωτὲ χρυσωθεῖσα τῷ Πνεύματι ("Hail, ark gilded by the Spirit"). According to Caro (1971–3, 685), the idea of Mary as the ark had already appeared in the fourth century. It is also mentioned in the encomiastic introduction of the Georgian *Life of the Virgin* (1: კიფობანსა მას რომელმან დაუტევნელი დაიტია, van Esbroeck 1986, vol. 1, 2).

is, again, called the "living ark" (ἔμψυχος κιβωτός)[81] or "spiritual/noetic ark" (ἡ κιβωτὸς ἡ νοητή).[82] As N. Constas summarizes, this typology is already present in the New Testament. In the Gospel of Luke (1:39), the visitation narrative is intertextually linked to 2 Samuel 6:2-11 (see Table 11).[83]

Table 11. Intertextual relationships between the 2 Samuel and Luke.

2 Sam 6:9	Lk. 1:43	2 Sam 6:11	Lk. 1:56
Πῶς εἰσελεύσεται πρὸς μὲ ἡ κιβωτὸς τοῦ κυρίου;	Πόθεν μοι τοῦτο ἵνα ἔλθῃ ἡ μήτηρ τοῦ κυρίου μου πρὸς με;	καὶ ἐκάθισεν ἡ κιβωτὸς τοῦ Κυρίου εἰς οἶκον ᾿Αβεδδαρὰ τοῦ Γεθθαίου μῆνας τρεῖς.	Ἔμεινε δὲ Μαριὰμ σὺν αὐτῇ ὡσεὶ μῆνας τρεῖς
How can the Ark of the Lord come to me?	Why is this granted to me, that the Mother of my Lord should come to me?	And the Ark of the Lord remained in the house of Abed-dara the Gethite three months.	And Mary remained with her about three months.

Other linguistic evidence of this typology is expressed in the events of the Annunciation.[84] Archangel Gabriel cried out to Mary: Πνεῦμα Ἅγιον ἐπελεύσεται ἐπὶ σὲ καὶ δύναμις ὑψίστου ἐπισκιάσει σοι.[85] (Luke 1:35) This phrase corresponds to Exodus 40:29: ἐπεσκίαζεν ἐπ᾽ αὐτὴν ἡ νεφέλη καὶ δόξης Κυρίου ἐνεπλήσθη ἡ σκηνή.[86] Thus, the typology of Mary as the true

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81   Κιβωτὸς ἡ ἔμψυχος (Sinait. gr. 570, kanon of the feast, 1st *troparion* of the 8th ode), τὴν ἔμψυχον κιβωτόν (1st *sticheron kekragarion*, Great Vespers), ἐμψύχῳ Θεοῦ κιβωτῷ (*heirmos* of the 9th ode of the 1st kanon of the feast).

82   Ἡ κιβωτὸς ἡ νοητή (Sinait. gr. 570, kanon of the feast, 1st *troparion* of the 7th ode). Mary is also referred to as κιβωτός τε ἡ πάγχρυσος (Sinait. gr. 570, 1st *prosomoion* following the *automelon* Ἔδωκας σημείωσιν), ἡ ἁγία κιβωτός (2nd kanon of the feast, 5th *troparion* of the 6th ode), κιβωτὸν Σεμνὴ ἁγιάσματος (2nd kanon of the feast, 9th *troparion* of the 3rd ode) and θείαν κιβωτόν (Paris. gr. 259, 2nd kanon of the feast, 2nd *troparion* of the 4th ode). Mary is similarly called the "Ark of sanctification" (κιβωτὸς τοῦ ἁγιάσματος) by George in his *In sanctissimae Dei Genitricis ingressum in templum II* (PG 100, 1424C).

83   See Constas 2003, 272.

84   See Carlton 2006, 108.

85   "The Holy Spirit will come upon you, and the power of the Most High will overshadow you."

86   "The cloud overshadowed it, and the tabernacle was filled with the glory of the Lord."

Ark of the Covenant was already recognized in the first century. This connection, however, is presented in an allegorical way in the Scriptures. The textual form of these passages reveals this typology, showing that a clear division of these two exegetical methods is, indeed, unsupportable.

A clear typology of the Theotokos as the Ark of the Covenant was presented in the festivities of the Kathisma Church between Jerusalem and Bethlehem well before the establishment of the celebration of the Entrance. In this church, celebrations were held on August 13 in conjunction with the festivities of the Dormition. As M. van Esbroeck points out, on that day a liturgical reading was used, based on the *Life of Prophet Jeremiah*, in which Mary is presented as the true Ark. This text presents Psalm 131:8 as a prophecy of the Virgin: Ἀνάστηθι, Κύριε, εἰς τὴν ἀνάπαυσίν σου, σὺ καὶ ἡ κιβωτὸς τοῦ ἁγιάσματός σου.[87] The reading implies that the Theotokos will be the first one to rise from the dead after Christ.[88]

In hymnography, the Ark is also seen as a symbol of Mary's virginity. As the Ark was not allowed to be touched, so was she to remain ever-virgin:

Ὡς ἐμψύχῳ Θεοῦ κιβωτῷ,	Let the hand of the uninitiated
ψαυέτω μηδαμῶς χεὶρ ἀμυήτων,	in no wise touch the living ark of God,
χείλη δὲ πιστῶν,	but may the lips of believers
τῇ Θεοτόκῳ ἀσιγήτως,	that ceaselessly praise her
φωνὴν τοῦ Ἀγγέλου ἀναμέλποντα,	with the voice of the angel,
ἐν ἀγαλλιάσει βοάτω·	cry out to the Theotokos:
Ὄντως ἀνωτέρα πάντων,	You are truly above all,
ὑπάρχεις Παρθένε ἁγνή.[89]	o pure Virgin.

As the first *sticheron kekragarion* of Great Vespers explains, Mary fitted into herself the Logos, just as the Ark admitted the tablets of Law:

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87   "Arise, o Lord, into thy rest; thou, and the ark of thy sanctification."

88   Van Esbroeck 2005, 65. The Life of Prophet Jeremiah is, as van Esbroeck points out, attributed to Dorotheos bishop of Tyre, and only preserved in the liturgical reading contained in a Georgian version in the ancient Mravalthavi, published in van Esbroeck 1972, 364–369.

89   *Heirmos* of the 9th ode of the 1st kanon of the feast.

Σήμερον πιστοὶ χορεύσωμεν,	Today, let us believers dance
ἐν ψαλμοῖς καὶ ὕμνοις,	chanting to the Lord
τῷ Κυρίῳ ᾄδοντες,	psalms and hymns,
τιμῶντες καὶ τὴν αὐτοῦ,	honouring also his
ἡγιασμένην σκηνήν,	sanctified Tabernacle
τὴν ἔμψυχον κιβωτὸν,	the living Ark,
τὴν τὸν ἀχώρητον Λόγον χωρήσασαν.	that fitted the unfitting Logos.

Germanos uses the same typology in his first homily on the Entrance, refer-
ring to Mary as the divine and spiritual Ark of the New Covenant: "You were
seen, beyond the burnished gold that in ancient times faced towards the veil
of the ark, covering up the spiritual and divine ark of the new covenant, [that
is], of the One who guaranteed our redemption on the cross."[90]

    The Ark, nevertheless, does not refer exclusively to the Ark of the Cove-
nant but also indirectly to the Ark of Noah.[91] This idea is unique to the hym-
nography of the feast and does not appear in the homiletic *corpus*. Mary is
seen as the dove that brought the message of salvation to Noah:

Περιστερὰ ἡ Θεοτόκος,	As a dove, the Theotokos
ἐν τῷ σώματι βαστάζουσα,	noetically bears the sprig
κάρφος ἐλαίας νοητῶς,	of the olive tree in her body,
προμηνύει ἐν τῷ οἴκῳ Θεοῦ,	proclaiming beforehand in the house of God
εἰρήνην καὶ γαλήνην,	the peace and calm
κατακλυσμοῦ τοῦ πάλαι,	following the ancient flood
πᾶσαν τὴν γῆν τυραννοῦντος.[92]	that tyrannized the earth.

The rod of Aaron

In the hymnographic *corpus*, the typology of the rod is a complex one. As
we mentioned earlier, according to Hebrews 9:4, the Ark included the rod
of Aaron. This refers to the miraculous piece of wood that became a serpent

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90   *In praesentationem sanctissimae Deiparae I*, PG 98, 301[B-C]: Ὑμεῖς ὡράθητε ὑπὲρ τὸν
    πάλαι χαλκευθέντα χρυσὸν πρὸς τὸ τῆς κιβωτοῦ κάλυμμα τὴν τῆς νέας διαθήκης, τοῦ ἐν
    σταυρῷ ἡμῖν ἄφεσιν ὑπογράψαντος νοητήν τε καὶ θείαν κιβωτὸν περικαλύπτοντες.

91   It must be noted here that, in the Greek language, there is a common word (κιβωτός)
    used for both arks, while in Hebrew, they have separate terms: תֵּבָה וְאָרֹן for the Ark of
    the Covenant and חן תבית for Noah's Ark.

92   Paris. gr. 259, 2nd kanon of the feast, 2nd *troparion* of the 2nd ode.

that swallowed another snake that came from the rod of an Egyptian sorcerer (Exodus 7). The event, however, that became dominant in later Christian thinking is narrated in Numbers 17, where Aaron's rod miraculously sprouted overnight. This is understood as a prefiguring of the Incarnation. For the most part, the hymnographic *corpus* refers to the Theotokos simply as a rod (ῥάβδος), but the sixth *troparion* of the fourth ode of the second kanon of the feast gives an explicit description: Ἐβλάστησεν ἡ ῥάβδος, ποτὲ τοῦ Ἀαρών, προτυποῦσα Ἄχραντε τὸν θεῖον τοκετόν, ὅτι ἀσπόρως συλλήψῃ, καὶ οὐ φθαρήσῃ.[93]

This theme is presented in homilies both by George of Nikomedeia and Palamas. George exhorts the virgins with the mouth of Anna: "Come, behold the rod that burgeoned forth from a fruitless womb, and comprehend the one who became pregnant without conception."[94] In this passage, there is a double typology: Mary is both the sprout from a barren tree – i.e. her mother, the fruitless Anna – and the tree itself that gave birth to Christ. A similar passage can be found in the first unpublished kanon of the feast in Paris. gr. 259: Ἐκ στειρευούσης, ἀναφανεῖσα ῥίζης ἡ εὐθαλὴς ῥάβδος, ἔνδον τῶν ἀδύτων τῶν τοῦ ναοῦ, ἀνατίθεται ἀδρύνεται, ἄνθος ἀείζων, ἀποτίστως βλαστῆσαι τὸν Κύριον.[95] Palamas, faithful to his style, gives a more detailed typological account: "There entered the evergreen plant entered, from whom burgeoned forth the pure flower that granted us incorruption; of which is the rod of Aaron, blossoming by itself without moisture, prefigured the seedless birth from the Virgin."[96]

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93   "In the past, the rod of Aaron sprouted prefiguring, o undefiled one, the divine childbearing, for you were to conceive without seed and corruption."

94   *In sanctissimae Dei Genitricis ingressum in templum I*, PG 100, 1416[D]: Δεῦτε, τὴν ἐξ ἀκάρπων λαγόνων ἀναφυεῖσαν ῥάβδον κατίδετε, καὶ τὴν ἄγονον κυοφόρον κατανοήσατε.

95   "Having appeared from a barren root, the flourishing rod is dedicated in the sanctuary of the temple, maturing in order to give birth without having been watered to the Lord, the ever-living flower." Paris. gr. 259, 1st kanon of the feast, 3rd *troparion* of the 7th ode.

96   *Homily 53*, Γρηγορίου του Παλαμά άπαντα τα έργα 1986, vol. 11, 316:43: Εἰσῆλθεν τὸ ἀειθαλὲς φυτόν, ἐξ οὗ τὸ ἄνθος τὸ ἀκήρατον τὸ τὴν ἀφθαρσίαν χαρισάμενον ἡμῖν, οὗ ῥάβδος Ἀαρὼν ἡ τοῖς ἀνίκμου ἑαυτῆς βλαστῆσαι προσημήνασα τὴν ἐκ τῆς Παρθένου γέννησιν ἀσπόρως.

The homilists, however, do not restric themselves to the typology of Aaron's rod when they call the Theotokos ῥάβδος. Tarasios of Constantinople makes a reference to Isaiah: "The great-voiced Isaiah prefigures you as the tree of Jesse, from which the flower, Christ, comes forth, cuts off the plants of evil by the roots, and plants the field of the knowledge of God."[97] This refers to Isaiah 11, where the prophet describes a rod that comes forth "out of the stem of Jesse, and a Branch shall grow out of his roots." This is seen as a prophecy of Mary as the rod and Christ being the branch. Mary is thought to be a descendant of the family of David and thus, his father, Jesse. From this perspective, the hymnographic references to a royal rod (ἐκ σοῦ προελθοῦσα ἐβλάστησας ῥάβδος γὰρ, βασιλείας ἤνθησας, καὶ δυνάμεως πᾶσιν τοῖς πέρασιν,[98] προσάγουσα τῷ Δεσπότῃ, τὴν βασίλειον ῥάβδον,[99] and ῥάβδος εὐθαλὴς βασίλειος, ἐν τῷ ναῷ Κυρίου ἐξευτρεπίζεται[100]) can be considered to support this connection, even though Isaiah is not directly invoked.

The typology of the rod is also connected to the cross,[101] which is seen as a kind of reverse antitype for the tree of the knowledge of good and evil. This image is developed in the kanon of the forefeast:

Νῦν ἔγνων γύναι σαφέστατα,	"Now I know clearly, o woman,"
προφρόνως ἔφη ὁ γηραιός·	said the elder zealously,
Ξύλον ἐν μέσῳ ὡς ἐκβλαστάνει ναοῦ·	"that a tree is growing in the middle of the temple:
Ὅπερ ἐξανθήσει θεῖον ὄντως καρπὸν,	from it blossoms forth the divine fruit
Παραδείσῳ εἰσοικίζοντα,	that brings those, who were exiled
	because of eating,
τούς βρώσει ἐξωσθέντας φθορᾶς.[102]	from corruption into life in the paradise.

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97   *In sanctissimae Dei Genitricis ingressum in templum II*, PG 98, 1492ᴰ: Σὲ Ἡσαΐας ὁ μεγαλοφωνότατος ῥάβδον τοῦ Ἰεσσαὶ προγράφει, ἐξ ἧς τὸ ἄνθος Χριστὸς ἐλεύσεται, καὶ τὰ φυτὰ τῆς κακίας πρόρριζον ἐκτεμών, τῆς θεογνωσίας φυτεύσει τὴν ἄρουραν.

98   "For the royal rod of might burgeoned forth from you and blossomed unto the ends of the earth" (Sinait. gr. 568, 2ⁿᵈ *prosomoion* following the *automelon* Εὐφραίνεσθε δίκαιοι).

99   "When it offers the royal rod to the Ruler" (Paris. gr. 259, 1ˢᵗ kanon of the feast, 2ⁿᵈ *troparion* of the 5ᵗʰ ode).

100   "The blossoming royal rod prepares [to enter] in the temple of the Lord" (Sinait. gr. 570, kanon of the forefeast, 2ⁿᵈ *troparion* of the 9ᵗʰ ode).

101   See, for example, 10ᵗʰ homily of Andrew of Crete *In exaltationem sancti Crucis I* (PG 97, 1032ᴰ).

102   Kanon of the forefeast, 4ᵗʰ *troparion* of the 8ᵗʰ ode.

[…] ἧς ἡ κοιλία ξύλον βλαστήσει ζωῆς,
θανατηφόρου βρώσεως,
ἀπολυτρούμενον,
τοὺς τῇ πτώσει ταύτης ὑποκύψαντας,
καὶ κλαπέντας ἀπάτῃ τοῦ ὄφεως.

[...] from her womb will burgeon forth the tree of life
that redeems
from the deadly sustenance
those, who fell into it,
having been cheated by the snake's deceit."

Both Germanos and George of Nikomedeia develop this typological image. Germanos cries out to the Theotokos in his anaphoric series of *chairetismoi*:

> Hail, the most delightful and rational paradise of God, which today is planted towards the eastern parts of his will by the right hand of the All-Ruler, and which blooms for him with the fair-flowering lily and unfading rose for those [facing] towards the west, who quaff the pestilential and soul-destroying bitterness of death; [a paradise] in which the life-giving wood flowers into a knowledge of truth, and which bestows immortality on those who taste of it.[103]

George describes Mary as the tree that became an antidote to the curse that was caused by the tree of the knowledge of good and evil: "[…] in whom the divine plant without being cultivated blossomed forth, drying by the roots the first curse of the tree that had overgrown in the world, and instead of this burgeoned forth blessing."[104]

The case of the rod is a good example of the complexity of exegetical methods in hymnography. It refers to several themes in the Old Testament: the tree of the knowledge of good and evil, the rod of Aaron, and the rod from the root of Jesse. In a similar way, it has several counterparts in the New Covenant: the birth of Mary from a barren woman, the virginal birth of Christ and the cross. Subtle references can connect several events, even inside the Old Testament, to each other and create a verbal tapestry of multiple cross-referential structures.

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103   *In praesentationem sanctissimae Deiparae I*, PG 98, 305[B–C]: Χαίροις, ὁ τερπνότατος καὶ λογικὸς Θεοῦ παράδεισος, σήμερον πρὸς ἀνατολὰς τῆς αὐτοῦ θελήσεως φυτευόμενος δεξιᾷ παντοκράτορι, καὶ αὐτῷ τὸ εὐανθὲς κρίνον καὶ ἀμάραντον ῥόδον κυπρίζουσα, τοῖς πρὸς δυσμὰς θανάτου λοιμικὴν ψυχοφθόρον τε πικρίαν ἐκπιοῦσιν, ἐν ᾧ τὸ ζωοπαρόχον ξύλον τῆς πρὸς ἀληθείας ἐπίγνωσιν ἐξανθεῖ, ἐξ οὗ οἱ γευσάμενοι ἀθανατίζονται."

104   *In sanctissimae Dei Genitricis ingressum in templum II*, PG 100, 1425[C]: […] ἐν ᾧ τὸ θεῖον φυτὸν ἀγεωργήτως βλαστῆσαν τὴν πρώτην κατάραν τοῦ ξύλου ὑλομανήσασαν ἐν τῷ βίῳ, πρόρριζον ἐξήρανε, καὶ ἀντ᾽ αὐτῆς εὐλογίαν ἐξήνθησε.

The tablets of the law

The most important objects preserved in the Ark were the tablets upon which were written the Ten Commandments. As we noted in chapter 2.2.2., the hymnographic *corpus* refers to the tablets as a type of Christ, while Mary is the Ark that contains them. However, there is an alternative typology in which the tablets are the Theotokos herself. In Sinait. gr. 570, she is referred to as the tablets of grace or new grace (αἱ πλάκες τῆς χάριτος[105] and αἱ θεολάξευτοι πλάκες τῆς νέας χάριτος[106]) in order to mark the transition to the New Covenant.

George of Nikomedeia utilizes this same image in his sixth homily while speaking of the temple: "Lead in [...] the tablets, carved by God, in which the Logos of God was written above [all] understanding. He transformed the heaviness of the letter of the law into the lightness of the Spirit."[107]

This typology is linked to the idea of the Entrance of being the borderline between Old and New Covenants, more closely examined in chapter 2.2.9.

The golden urn of manna

Neither is the third object inside the Ark absent from the exegetical themes of the hymns. The golden urn containing manna (Exodus 16:33; Hebrews 9:4), a typology of Mary carrying Christ,[108] is mentioned in the first kanon of the feast (θείαν στάμνον)[109] and in an unpublished *prosomoion* of Sinait. gr. 570 (ἡ στάμνος ἡ ὁλόχρυσος).[110] The first unpublished kanon of the feast in Paris. gr. 259 presents the urn as a prefiguring of the nourishment of Mary in the temple, which in its turn is understood as a typology of the Eucharist (see chapter 2.2.7.):

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105   "The tablets of grace" (1st *prosomoion* following the *automelon* Ἔδωκας σημείωσιν).

106   "The tablets of the new grace, carved by God" (2nd *prosomoion* following the *automelon* Τῶν οὐρανίων ταγμάτων).

107   *In sanctissimae Dei Genitricis ingressum in templum II*, PG 100, 1424D: Εἰσάγαγε […] τὰς θεοχαράκτους πλάκας, ἐν αἷς ὁ τοῦ Θεοῦ Λόγος ἐγγραφεὶς ὑπὲρ λόγον, τὸ τοῦ νομικοῦ γράμματος ἐπαχθὲς, εἰς τὴν τοῦ Πνεύματος ἐλαφρότητα μετήνεγκε.

108   Again, this image is presented in the introductory list of Mary's epithets in the *Georgian Life of the Virgin* (1: ტაკუკსა მას ოქროჲსასა შემწყნარებელსა უკუდავებისა მის მანანაჲსა, van Esbroeck 1986, vol. 1, 2).

109   "The divine vessel," 2nd kanon of the feast, 3rd *troparion* of the 9th ode.

110   "The golden vessel," Sinait. gr. 570, 3rd *prosomoion* following the *automelon* Ἔδωκας σημείωσιν.

Ὡς στάμνον ὑπέρτιμον τῆς πρὶν,
οὖσαν πανάχραντε,
μέλλουσαν δέχεσθαι,
τροφὴν ἀθάνατον σήμερον,
ὁ ναὸς εἰσδεξάμενος,
καθωραΐζετο τῇ σῇ θείᾳ φαιδρότητι,
καὶ ἐβόα,
εὐλογεῖτε πάντα τὰ ἔργα Κυρίου τὸν Κύριον.[111]

Today the temple receives you,
the one who will accept immortal sustenance,
as the most honourable vessel of prior nourishment,
o most undefiled one,
and being so beautified
by your divine radiance,
cries out:
O all works of Lord, bless the Lord!

These references, however, are not developed further in the hymnography, diverging in this regard from the more elaborate discussion in the sermons. The urn and manna are mentioned by Germanos,[112] George Scholarios,[113] George of Nikomedeia,[114] and Palamas.[115] Germanos adds this typology to his list of *chairetismoi* to the Theotokos: "Hail […,] the entirely golden jar that holds the most pleasing sweetmeat for our souls, that is, the manna that is Christ!"[116] However, this is not a novelty: the urn of manna had widely been used as a typology of Mary well before the Entrance was first celebrated. In hymnography, it is mentioned in the Akathistos hymn,[117] while it is referenced by Gregory of Nyssa[118] and Proklos,[119] among others, in earlier homilies.

This theme is another demonstrative example of the various kinds of typological images contained within the repository of the hymnographic and homiletic *corpora* of the Entrance. It is, as such, a standard image for the Theotokos. However, when brought into this particular context, it acquires a special emphasis. Mary, dwelling physically in the temple during her childhood, concretely fulfils the role of the urn, and her reception of nourishment at the hand of the angel is strongly connected to manna. Additionally, if we bear in mind that the objects contained in the Holy of Holies were absent dur-

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111   Paris. gr. 259, 1st *kanon* of the feast, 4th *troparion* of the 8th ode.
112   *In praesentationem sanctissimae Deiparae I*, PG 98, 308C.
113   *In festum ingressus beatae Virginis Mariae in templum*, PO 19, 403:19–20.
114   *In sanctissimae Dei Genitricis ingressum in templum II*, PG 100, 1424C.
115   *Homily 53*, Γρηγορίου του Παλαμᾶ ἅπαντα τα ἔργα 1986, vol. 11, 316:43.
116   *In praesentationem sanctissimae Deiparae I*, PG 98, 308C: Χαῖρε […] ἡ πάγχρυσος στάμνος, τὸν ἡδύτατον τῶν ψυχῶν ἡμῶν γλυκασμὸν ἤτοι Χριστὸν τὸ μάννα φέρουσα.
117   11th *oikos*: Χαῖρε, τροφὴ τοῦ μάννα διάδοχε ("Hail, food, following after manna").
118   See *De vita Moysis*, SC 1, 137–147.
119   See footnote 41 above.

ing Mary's lifetime, the Entrance becomes a very concrete fulfilment of the Old Testament types that had disappeared. Insofar as the holy vessels were symbols of God's presence, the empty sanctuary required and anticipated the reception of a new symbol. However, instead of merely symbolizing the divine presence, the Theotokos contained God in actuality within her womb.

2.2.3.   THE SPIRITUAL GATE

Another widely developed image in the hymnographic *corpus* of the Entrance that of the Theotokos as the spiritual gate. This theme draws on a vision of Ezekiel (chapter 40 onwards), read as the third Old Testament reading in Great Vespers of the feast. In this passage, God presents Ezekiel with rules for building a temple. Inside the temple, there is a closed gate facing the east through which no one may step because God himself is to enter through it; it is reserved for a prince (Ezekiel 44:2–3). Mary is this gate, and only Christ, God himself, can enter through her.[120]

The references to the gate in hymnography are numerous.[121] None of the hymns mention Ezekiel, but the terms ἀδιόδευτος (impassable) and ἄβατος

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120   This theme is based on an earlier hymnographic tradition. In the 19th *oikos* of the Akathistos hymn, the Theotokos is referred to as the "gate of salvation:" Χαῖρε, ἡ πύλη τῆς σωτηρίας ("Hail, gate of salvation").

121   Τὴν πύλην, τοῦ Θεοῦ τὴν μόνην ἀδιόδευτον ("the only impassable gate of God," Sinait. gr. 570, kanon of the forefeast, 2nd *troparion* of the 5th ode), ἡ πύλη ἡ ἔνδοξος, ἡ λογισμοῖς ἀδιόδευτος ("the glorious gate, impassable for thoughts," 1st kanon of the feast, 4th *troparion* of the 1st ode), πύλην ἀδιόδευτον ("the impassable gate," 1st kanon of the feast, 1st *troparion* of the 4th ode), τῆς ἀβάτου πύλης ("the inaccessible gate," Paris. gr. 259, kanon of the afterfeast, 2nd *troparion* of the 3rd ode), τὴν πύλην […] τοῦ παμβασιλέως καὶ Θεοῦ ("the gate of God, the King of all," Sinait. gr. 570, kanon of the forefeast, 1st *troparion* of the 1st ode), πύλην Θεοῦ ("gate of God," 1st kanon of the feast, 3rd *troparion* of the 9th ode), θεοδόχον […] πύλην ("the gate that held God," 1st kanon of the feast, 5th *troparion* of the 9th ode), τὴν πύλην τὴν ἁγίαν, Χριστοῦ τοῦ πανοικτίρμονος. ("the holy gate of Christ, the all-merciful," 3rd *sticheron* of the *ainoi* of the afterfeast), ἡ πύλη, ἡ κατὰ Ἀνατολὰς βλέπουσα ("the gate facing towards the east," 1st *sticheron* of the *Lite*), πύλην σωτήριον ("the saving gate," 2nd kanon of the feast, 4th *troparion* of the 8th ode), πύλη ἐπουράνιος ("heavenly gate," kanon of the forefeast, 4th *troparion* of the 9th ode), ἀποκλείονται αἱ θύραι τῆς ἀθεΐας, καὶ τῆς θεογνωσίας, πύλαι τοῖς ἀνθρώποις, σήμερον ἀνοίγονται, τῆς πύλης τῆς κρείττονος, ἐπερειδομένης ἐν οἴκῳ Θεοῦ ("The doors of the neglect of God are closed and the gates of the knowledge of God are today opened unto men, when the superior gate presses forward into the house of God," Paris. gr. 259, 1st kanon of the

(inaccessible) often occur, thus linking the theme to this prophecy. However, as is typical, homilies express this prefiguration in greater detail. Germanos addresses his speech directly to Ezekiel himself:

> Be present, great-voiced Ezekiel, holding onto the divinely-sent book of the life-giving Spirit and shouting praise to the eastward-facing and divinely-entered, sealed gate, along with anyone else from either priestly order, that is to say, the whole remaining group of onlookers: cry aloud, see in it the completion of what was prophesied [actually] coming to pass![122]

A similar direct reference to Ezekiel is also made by Tarasios when he emphasizes the ever-virgin nature of Mary: "Ezekiel spoke on your behalf about the shut gate, through which no man is to ever pass, if not the Lord God only, and He will keep the gate closed."[123]

Another source for the typology of Mary as the gate for the Lord is taken from 1 Kings 6:31, in which Solomon builds a gate for the sanctuary of the first temple of Jerusalem. This is described in the first kanon of the feast:

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feast, 1st *troparion* of the 4th ode), πύλην σε, ἀδιόδευτον οὖσαν καὶ μόνῳ Θεῷ καὶ βασιλεῖ τηρουμένην ("being the impassable gate, preserved only for [our] God and King," Paris. gr. 259, 1st kanon of the feast, 3rd *troparion* of the 6th ode), τῆς ἀληθοῦς […] πύλης Θεοῦ ("the true gate of God," Paris. gr. 259, 2nd kanon of the feast, 1st *troparion* of the 6th ode), and τοῦ βασιλέως δόξης πύλης ἀβάτου ("of the inaccessible gate of the glory of the King," Paris. gr. 259, kanon of the afterfeast, 1st *troparion* of the 7th ode).

122 *In praesentationem sanctissimae Deiparae I*, PG 98, 297D: Πάρεσο, μεγαλόφωνος Ἰεζεκὴλ, τὴν κεφαλίδα θεόθεν κατίσχων τοῦ ζωοποιοῦ Πνεύματος καὶ κεκράζων τὴν εὐφημίαν τῇ ἀνατολοβλέπτῳ καὶ θεοπαρόδῳ ἐσφραγισμένη πύλῃ, καὶ εἴτις ἄλλος κατ᾽ ἄμφω τοῦ ἱερολέκτου τάγματος, ἤτοι ὁ τῶν βλεπόντων ἐπίλοιπος ἅπας χορὸς, ἀναφωνεῖτε, προφητευθέντων δεδορκότες τὴν ἔκβασιν ἰοῦσαν.

Earlier in the same homily, he refers to the Theotokos as "the sealed gate that heads towards the east:" Σήμερον ἡ τοῦ θείου ναοῦ πύλη διαπετασθεῖσα, τὴν ἀνατολόβλεπτον καὶ ἐσφραγισμένην τοῦ Ἐμμανουὴλ πύλην εἰσιοῦσαν δέχεται ("Today the gate of the divine temple, having opened, accepts the sealed gate of Emmanuel that heads towards the east coming in," PG 98, 293C).

123 *In sanctissimam Dei Matrem in templum deductam*, PG 98, 1492D: Σὲ γὰρ Ἰεζεκιὴλ προηγόρευσε πύλην κεκλεισμένην, ἐν ᾗ οὐδεὶς ἀνθρώπων διοδεύσει ποτὲ, εἰ μὴ Κύριος ὁ Θεὸς μόνος, καὶ τὴν πύλην κεκλεισμένην διαφυλάξει.

Θεοδόχον προθεωρῶν Σολομὼν,	Solomon, seeing you beforehand as the one who
ἠνοίξατο σε πύλην βασιλέως,	receives God, compared you with the gate of the King
ζῶσαν τε πηγὴν ἐσφραγισμένην,	and the living, sealed spring,
ἐξ ἧς τὸ ἀθόλωτον ἡμῖν προῆλθεν,	from which the pure water came forth
ὕδωρ τοῖς ἐν πίστει βοῶσιν·	to us who cry out in faith:
Ὄντως ἀνωτέρα πάντων,	Truly are you above everything,
ὑπάρχεις Παρθένε ἁγνή.[124]	o pure Virgin.

There is also a more allegorical explanation offered for the gate. The mystery of the Incarnation is so incomprehensible that human thought is unable to grasp it. However, by opening the gate of the sanctuary, the Theotokos allowed the believers to behold divine mysteries: Ἡ πύλη ἡ ἔνδοξος, ἡ λογισμοῖς ἀδιόδευτος, τὰς πύλας διάρασα, τὰς τοῦ Ναοῦ τοῦ Θεοῦ, νῦν προτρέπεται, ἡμᾶς συνεισελθόντας, τὰ θεῖα θαυμάσια, κατατρυφῆσαι αὐτῆς.[125]

There is one additional typology linked to the gate, in which Mary is seen as a reverse antitype of the gate of Eden, guarded by the cherubim with a flaming sword (Genesis 3:24). In Paris. gr. 259, Mary as the gate of God mirrors the gate closed by God behind Adam and Eve, now opened to admit the human race back to paradise:

Ἠνοίγει βροτοῖς,	When the impassable gate
τῆς τρυφῆς τῆς ἐν Ἐδὲν ἡ πάλαι πύλη,	of the King of glory
ἀποκλεισθεῖσα,	is set forth as an offering to Him
τοὺς προπάτορες τῇ ὅλῃ νῦν ἀνθρωπότητι,	in the hidden part of the temple,
τῆς τοῦ βασιλέως δόξης,	the ancient gate of Eden's delight,
πύλης ἀβάτου ἐνδότερον,	closed unto humanity
τῶν ἀθεάτων τοῦ ναοῦ,	by [our] forefathers,
ἀνατεθείσης αὐτῷ.[126]	now opens unto mortals.

To summarize, in the case of the gate, we can see that hymnography offers a much more varied exegetical interpretation for the Theotokos as a gate, while the homiletic tradition of the feast is restricted only to the prophecy of Ezekiel.

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124 1st kanon of the feast, 5th *troparion* of the 9th ode.

125 "The glorious gate, inaccessible to thoughts, having opened the gates of the temple of God, is now urged forwards, while we by entering together with her delight in her miracles." 1st kanon of the feast, 4th *troparion* of the 1st ode.

126 Paris. gr. 259, kanon of the afterfeast, 1st *troparion* of the 7th ode.

2.2.4.   MARY AS SACRIFICE[127]

In the *Prot. Jas.*, Anna promises to dedicate her child to God in the temple, offering her in thanksgiving for the miraculous gift of conceiving, as a woman (4:1). This theme is reminiscent of the dedication of Samuel in 1 Sam 1:11. According to Leviticus, one could promise a child to God and later on redeem the child for a certain price (Lev 27:1-8), which is exactly what Hannah did. A reference to this practice is also the simplest hymnographic explanation for the description of Mary as a sacrifice to God: Ζηλοῦσα τὴν πάλαι θεοφρόνως, ἡ Ἄννα εὐχὴν ἀποπληροῖ, καὶ σὲ προσανατίθεται, τῷ Ἱερῷ Πανάμωμε, ἱερωτάτην σύλληψιν, μέλλουσαν ἕξειν καὶ γέννησιν.[128] Theophylaktos admires the spiritual strength of her parents that allowed them to make such an honourable decision, giving away their only child: "Estranged from all behaviour of the flesh, with the help of the Spirit, and being above everything, they granted to God as a gift the good that God granted them and show that they received good from Him and return it to Him."[129]

The last part of the quote suggests a spiritual allegory for this event, which is typical of Theophylaktos's homily. He exhorts the audience to understand that all good is a gift from above and should be returned to God in gratitude, which is reminiscent of the *ekphonesis* in the anaphora of John Chrysostom immediately before the sanctification of the bread and wine, when they become the body and blood of Christ: Τὰ σὰ ἐκ τῶν σῶν σοὶ προσφέρομεν κατὰ πάντα καὶ διὰ πάντα.[130]

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127   Carlton (2006, 110–114) has pointed out the significance of this typological image in the hymnography of the Entrance.

128   Kanon of the forefeast, 2nd *troparion* of the 3rd ode: "Godly imitating the ancient [Hannah], Anna fulfils her wish and dedicates you, o most undefiled one, to the sanctuary, so that you would have a most sacred conception and childbirth." Similar references are: Εὐτεκνίας δῶρον ("an offering of the fruit of her fertility," Sinait. gr. 570, 1st kanon of the feast, 1st *troparion* of the 2nd ode), δῶρον προσήχθης νῦν αὐτῷ ἀποπληροῦσα πατρῴαν ἐπαγγελίαν ("you were taken as a gift to Him, fulfilling the declaration of parents," 2nd *kathisma* of the Orthros) and εὐχὴν ἥνπερ ηὔξαντο, πληροῦντες Πάναγνε ("fulfilling the wish that they prayed," kanon of the forefeast, 3rd *troparion* of the 1st ode).

129   *In praesentationem beatae Mariae*, PG 126, 136A: Πᾶσαν δὲ προσπάθειαν σαρκικὴν ἐκ τοῦ Πνεύματος ἀποξήσαντες, καὶ παντὸς ὑπεράνω γενόμενοι, δῶρον δωροῦνται Θεῷ τὸ θεόσδοτον αὐτοῖς ἀγαθόν, καὶ δεικνύουσιν ὡς ἐξ ἐκείνου τὸ καλὸν ἔχουσιν, οἷς ἐκείνῳ ἀποδεδώκασι.

130   See Ἱερατικόν 1987, 125: "Your own of your own we offer unto you on behalf of all and for all."

However, the hymnographic *corpus* also attributes other sacrificial typologies to the Theotokos. She is said to be a ewe-lamb (ἀμνάς),[131] heifer (δάμαλις) and dove (περιστερά), the very same animals that were described as a sin offering in Leviticus 4–5. In the case of the ewe-lamb, George of Nikomedeia sees Mary both as the type and the antitype. She is the fulfilment of this sin offering, but becomes simultaneously a symbolic prefiguration of Christ, the ultimate sacrifice that redeemed the whole world from sin. The command from Leviticus 4, which mandates that the lamb be female, is appropriated by George, who states: "Today the spotless ewe-lamb is offered to the temple as an accepted sacrificial victim, from whom the lamb of God came forth, taking away sin from the world."[132]

Later in the same homily, George refers to the burnt offering and sprinkling of a blood sacrifice, which is also commanded in Leviticus. He presents the Theotokos as offering herself as a sacrifice through her purity and virginity: "Thus, the most spotless ewe-lamb is taken to the Creator in order to be offered as burnt sacrifice, more acceptable than any [other] sacrifice, not because of the flooding of blood, but because of [her] excessive purity."[133]

Instead of the heifer (δάμαλις), Leviticus mentions the male equivalent (μόσχος). This particular sacrificial victim, however, is based on the dedication of Samuel, a typology of the dedication of the Theotokos in the New Testament as noted above. 1 Sam 1:24–25 describes the sacrificing of a three-year-old bullock.

The typological image of this three-year-old bullock is, in the hymnographic *corpus*, considered to be a type of Mary, who was offered to God as a three-year-old child. This relationship is developed particularly in the

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131 Ἡ ἀμίαντος ἀμνάς ("the undefiled ewe-lamb," 2nd kanon of the feast, 3rd *troparion* of the 6th ode, *kathisma* of the afterfeast), ἀμνὰς ἡ ἄσπιλος ("the spotless ewe-lamb," 2nd kanon of the feast, 4th *troparion* of the 3rd ode), and ἡ ἀμνὰς τοῦ Θεοῦ καὶ Κτίστου ("the ewe-lamb of God and the Creator," Paris. gr. 259, 2nd kanon of the feast, 2nd *troparion* of the 7th ode).

132 *In sanctissimae Dei Genitricis ingressum in templum I*, PG 100, 1417C: Σήμερον ἡ ἄσπιλος ἀμνάς, ὡς δεκτὸν ἱερεῖον τῷ ναῷ προσφέρεται, ἐξ ἧς ὁ τοῦ Θεοῦ ἀμνὸς προελθὼν, τῶν ἁμαρτίαν τοῦ κόσμου ἀφείλετο.

133 *In sanctissimae Dei Genitricis ingressum in templum I*, PG 100, 1420A: Οὕτως ἡ πανάσπιλος ἀμνὰς παρεπέκεινα πάσης θυσίας ὁλοκαυτωθῆναι τῷ Κτίστῃ προσάγεται, οὐ δι᾽ αἵματος χύσεως, ἀλλὰ δι᾽ ὑπερβάλλουσαν καθαρότητα.

second kanon of the feast. Again, she becomes both a type and an antitype. Mary is the fulfilment of the prefiguration presented in 1 Sam 1, but at the same time she is a type for the real bullock that was sacrificed, Christ: Τὴν πολυώνυμον καὶ περίδοξον, ἄμωμον δάμαλιν, ὡς ἐν σαρκὶ κυοφορήσασαν, τὸν θεῖον μόσχον, πάντες ἀνυμνήσωμεν, πιστῶς ἑορτάζοντες.[134] Because of the elasticity of hymnographic exegesis, even one sentence alone can include such double references and complex intertextual structures.

This theme is surprisingly rare in the homilies. It is mentioned in the partly spurious homily attributed to James of Kokkinobaphos[135] and in the homily by Tarasios. The latter draws a prefiguration of Mary from the sacrifice of Isaac:

> For if God commanded Abraham to offer a three-year-old heifer, and a three-year-old goat for the purification of souls, how would not the Virgin, who was predetermined from the creation of the world and chosen before all generations to become an undefiled dwelling-place and to be taken to a holy temple for the Ruler of All, be a honourable and undefiled and unblemished offering of the human nature?[136]

The dove, as we mentioned earlier, is not only seen as a sacrifice but also as a type related to the Ark of Noah. The other typology is related to the sin offering of Leviticus 5; this image, for example, is presented twice in the second kanon of the feast, together with the ewe-lamb.[137] The various epithets

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134 "Let us all, faithfully celebrating, praise with hymns the faultless heifer, illustrious and called with many names, for she gave birth in flesh to the divine bullock." 2nd kanon of the feast, 3rd *troparion* of the 5th ode. A similar typology is presented in the kanon of the feast in Sinait. gr. 570, 1st *troparion* of the 3rd ode: τὴν δάμαλιν, ἥτις τὸν μόσχον ὑπὲρ πάντων, τὸν τυθέντα κυῆσαι ("the heifer, who gave birth to the bullock sacrificed for all").

135 *In praesentationem sanctissimae Deiparae*, PG 127, 609A.

136 *In sanctissimam Dei Matrem in templum deductam*, PG 98, 1496D–1497A: Εἰ γὰρ ὁ Θεὸς τῷ Ἀβραὰμ ἐνεγκεῖν προσέταξε δάμαλιν τριετίζουσαν, καὶ αἶγα τριετίζουσαν πρὸς καθαρισμὸν τῶν ψυχῶν, πῶς ἡ Παρθένος ἡ προορισθεῖσα ἀπὸ κτίσεως κόσμου, καὶ ἐκ πασῶν γενεῶν προσκλεχθεῖσα εἰς κατοικητήριον ἀμόλυντον καὶ προσενεχθεῖσα εἰς ναὸν ἅγιον τῷ παντοκράτορι, οὐχὶ τιμία καὶ καθαρὰ καὶ ἀμόλυντος καθέστηκε, καὶ προσφορὰ ἄμωμος τῆς ἀνθρωπίνης φύσεως.

137 Ἡ τοῦ Θεοῦ ἀμνὰς ἡ ἄσπιλος, ἡ περιστερὰ ἡ ἀμόλυντος ("the spotless ewe-lamb of God and the undefiled dove," 2nd kanon of the feast, 4th *troparion* of the 3rd ode) and ἡ ἀμίαντος ἀμνὰς, καὶ ἁγνὴ περιστερὰ ("the undefiled ewe-lamb and pure dove," 2nd kanon of the feast, 3rd *troparion* of the 6th ode). As a sacrificial victim, Mary is also referred to as "fair

of purity attributed to the Theotokos express her innocence. The *Prot. Jas.* mentions that she "was in the temple of the Lord as a dove that is nurtured, and she received food from the hand of an angel (8:1)."

George of Nikomedeia and Tarasios attribute similar characteristics to Mary. Tarasios alludes to the theme of innocence in a long list of epithets: Αὕτη γὰρ [...] ἡ περιστερὰ ἡ ἀμόλυντος.[138] George, on the other hand, refers to her as unblemished: "Today the unblemished dove, flying inside the sanctuary of the temple, chased away the evil bird-catcher, and became higher than his war engines."[139]

2.2.5.   THE MONASTIC BRIDE OF GOD

The feast of the Entrance has been and continues to be particularly beloved by the monastic communities of the Orthodox Church. Monks and nuns see the Theotokos as their example for ascetic life because of the humility, obedience and hesychasm shown by her. The *Prot. Jas.* does not describe Mary's life in the temple, except for the short description of her living in the temple like a dove (8:1). However, three later narratives on the Entrance, Epiphanios's *Life of the Virgin* (chapters 5–6),[140] the Georgian *Life* (chapters 9–13),[141] and the *Pseudo-Matthew* (chapter 6),[142] dedicate long passages to a description of the monastic way of life Mary lead in the temple.

Both *Lives of the Virgin* describe how obedient Mary was to the priests of the temple and her practice of ceaseless prayer and virtuous deeds.[143] In the

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dove" (ὡραίαν περιστεράν, Sinait. gr. 570, kanon of the feast, 1st *troparion* of the 9th ode), "sacred dove" (περιστερὰ ἡ σεμνή, Paris. gr. 259, 2nd kanon of the feast, 2nd *troparion* of the 7th ode), and "unblemished dove" (ἄμωμον περιστεράν, kanon of the forefeast, 1st *troparion* of the 6th ode).

138   "For she is the undefiled dove." *In sanctissimam Dei Matrem in templum deductam*, PG 98, 1484B.

139   *In sanctissimae Dei Genitricis ingressum in templum I*, PG 100, 1417C–D: Σήμερον ἡ ἄμωμος περιστερὰ ἐν τοῖς τοῦ ναοῦ ἀδύτοις περιπταμένη, τὸν τῆς κακίας ἰξευτὴν ἐξέκλινεν, ὑψηλοτέρα γενομένη τῶν μηχανημάτων αὐτοῦ.

140   PG 120, 192B–193B.

141   Van Esbroeck 1986, vol. 1, 10–15; Shoemaker 2012, 42–45.

142   Evangelia apocrypha 1853, 61–63.

143   See, for instance, chapter 12 of the Georgian *Life* (van Esbroeck 1986, vol. 1, 13): ხოლო ყოვლისა უმეტეს სავსე იყო კაცთმოყუარებითა და წყალობითა წმიდა იგი

Pseudo-Matthew, the character of the narrative reminds one of the Synaxaria. The Theotokos defends her virginity in a monologue that resembles the early narratives concerning martyrs, giving a full theological account of her ascetic calling.[144] The virtues mentioned in the text (prayers, vigils, humility, chanting, abstinence, virginity) are essential elements of a monastic lifestyle.

George Scholarios draws up a similar list. He attributes several monastic virtues to Mary, some of them identical to the catechesis of the office of the Great Schema, such as "abstinence, sobriety, mildness, undistraction of mind, severity, negligence of glory, gentleness, moderation, dedication of the oppressed flesh to pains, the elevation of the mind towards God."[145]

The idea of the Theotokos's personal ascesis, however, is based on an older tradition. Cyril of Jerusalem exhorts his catechumens to lead a life in

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სური მისი, და ამით ჯერითა უმეტეს ყოვლისა მობაძავ სახიერისა მისა და კაცთმოყუარისა ძისა მისისა, მშუდ და მდაბალ გონებითა, ესოდენსა მას სიმდიდრესა ზედა სათნოებათაჲსა და გარდამატებულებასა მადლისასა, ვითარცა ჭეშმარიტად დედუფალი ყოვ ელთაჲ უზეშთაეს იყო ყოვლისა ბუნებისასა საქმით და სიტყუთ და გონებით, რაჲმეთუ დედაჲ ყოფად იყო ჭეშმარიტისა მის ყოველთა მეუფისა რომელი ესოდენ დაგლახაკნა, და დამდაბლდა ჩუენ თჳს ვიდრე სიკუდიდმდე სიკუდირითა ჯუარისაჲთა. ("But more than anyone else, her holy soul was full of benevolence and compassion, and in this way she was more than anyone else an imitator of her good and benevolent son, having a tranquil and humble mind with such an abundance of virtue and excess of grace. Truly she was the queen exalted above every nature in word and deed and thought, for she was to become the mother of the true king of all things who then became poor and was humbled for our sake unto death by death on the cross (Phil 2:8)," Shoemaker 2012, 44.) The respective passage of Epiphanios's life can be found above in chapter 1.4.1.

144   These kinds of dialogues or monologues are found in many early narratives, for example the Acta of the Martyrs of Scillium (180, in Latin), the Acta of Maximilianus (295, in Latin), and the Martyrio of Konon (3rd century, in Greek). The last one of these dialogues, in particular, has a more complex theological character.

145   Ἐγκράτεια, νῆψις, πραότης, ἀνεκστασία, ἐμβρίθεια δόξης ὀλιγωρία, ἐπιείκεια, συμμετρία, σαρκὸς καθιέρωσις πόνοις πιεζομένης, νοῦ πρὸς Θεὸν ἀνάστασις, *Homily on the Entrance*, PO 19, 399:11–19. The catechesis of the service of the Great Schema mentions φιλαδελφίαν, ἡσυχίαν, ἐπιείκειαν, εὐλάβειαν, μελέτην τῶν θείων λογίων, ἀνάγνωσιν, τήρησιν καρδίας ἐκ ῥυπαρῶν λογισμῶν, ἐργασίαν τὴν κατὰ δύναμιν, ἐγκράτειαν, ὑπομονὴν μέχρι θανάτου ("brotherly love, silence, gentleness, reverence, study of divine sayings, reading, protecting the heart from filthy thoughts, working according to strength, abstinence, patience until death," Ἀκολουθία 2003, 29).

purity, presenting Mary as their example.[146] A similar reference is made by Gregory the Theologian in his moral poems.[147] Gregory of Nyssa, when ana-lysing the dialogue between Mary and Gabriel in the Annunciation, argues that her words "How shall this be, seeing I know not a man?" (Luke 1:34) are an indication of her having taken a vow of virginity.[148] Later on, however, Mary's asceticism took on a more subordinate role, while the notion of Mary as the Theotokos gained more attention. As the hymns of the Entrance show, this theme, nevertheless, re-entered the theological scene during the Middle Byzantine period.

In hymnography, Mary's ascetic life in the temple is seen as preparation for her role as the Mother of God. This preparation is mentioned in the sec-ond *sticheron apostichon* of the feast, where the hymnographer speaks with the mouth of Anna to the Theotokos:

Ἄπιθι τέκνον,	Depart, o child,
τῷ δοτῆρι γενήθητι,	to him who gave you
καὶ ἀνάθημα,	and become an offering
καὶ εὐῶδες θυμίαμα.	and an incense of good fragrance.
Εἴσελθε εἰς τὰ ἄδυτα,	Go into the sanctuary
καὶ γνῶθι μυστήρια,	and learn mysteries
καὶ ἑτοιμάζου γενέσθαι,	and prepare to become
τοῦ Ἰησοῦ οἰκητήριον,	the dwelling-place of Jesus,
τερπνὸν καὶ ὡραῖον,	delightful and beautiful,
τοῦ παρέχοντος τῷ κόσμῳ,	who grants to the world
τὸ μέγα ἔλεος.	a great mercy.

The idea of Mary as a hesychast ideal is naturally utilized and developed by Palamas. His *Homily 53* is a remarkable presentation of Gregory's hesychastic theology.

> Thus, looking for this, the Virgin [...] found the sacred hesychia as her guide, the rest of the mind and universe, the forgetting of earthly things, the initiation of things above, the preserving of thoughts towards better ones. [...] And thus those [monastics], purified in their hearts through sacred hesychia, perceiving God in

146 *Catechesis XII, de Christo incarnate*, PG 33, 768ᶜ.
147 *In laudem virginitatis*, PG 37, 537–38.
148 *In diem natalem Christi*, PG 46, 1140ᶜ–1141ᴬ.

theoria. A concise demonstration of this is [...] is the Virgin herself, who was dedicated to hesychia since, let us say, her infancy. From everyone only she, having practiced hesychia marvellously since her childhood, gave birth to the God-man Logos without knowing man.[149]

In this passage, Palamas considers the preparation of Mary to take place through *hesychia*, and to be essential and necessary for her future task of giving birth to God in the flesh. He believes that the Theotokos achieved a true state of *theoria* in the Holy of Holies.[150] According to Gregory, "the carrier angel thus is clearly a symbol of the angelic life of the Virgin in this early age."[151] She was taught directly by God with divine teachings, but also by hearing the Scriptures being read in the temple every Sabbath: "She listened carefully and with a great attention both to those [books] written by Moses wrote and those by other prophets, when the whole people gathered together every Saturday outside the temple."[152]

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149 *Homily 53*, Γρηγορίου του Παλαμά άπαντα τα έργα 1986, vol. 11, 328:52–330:53: Τοῦτο τοίνυν ἡ Παρθένος ζητοῦσα […] τὴν ἱερὰν ἡσυχίαν εὑρίσκει χειραγωγόν· ἡσυχίαν τὴν νοῦ καὶ κόσμου στάσιν, τὴν λήθην τῶν κάτω, τὴν μύησιν τῶν ἄνω, τὴν τῶν νοημάτων ἐπὶ τὸ κρεῖττον ἀπόθεσιν. […] Καὶ οὕτως […] θεωροῦσι τὸν Θεὸν οἱ τὴν καρδίαν δι᾿ ἱερᾶς ἡσυχίας καθαρθέντες. Ἧς σύντομος ἀπόδειξις […] ἡ ἐξ ἁπαλῶν, ὡς εἰπεῖν, ὀνύχων ταύτῃ συγγεγενημένη Παρθένος αὕτη· μόνη γὰρ ἁπάντων ἐξ οὕτω πάνυ παιδὸς ὑπερφυῶς ἡσυχάσασα, μόνη πάντων θεάνθρωπον Λόγον ἀπειράνδρως ἐκυοφόρησεν.

150 In the context of temple theology, M. Barker (2004, 23) notes that, in symbolic terms, anyone who entered the Holy of Holies learned divine mysteries; she suggests that the core of this idea is theosis, the transformation into a divine being. Thus, if this conception was truly transmitted to early Christian theology, it is very logical to describe Mary's perfection in wisdom and personal ascesis in the Holy of Holies.

151 Οὐκοῦν καὶ τῆς κατ᾿ ἀγγέλους τῇ Παρθένῳ πολιτείας ἐν τούτῳ τῆς ἡλικίας ἐναργὲς δήπου σύμβολον ὁ διακομιστής. *Homily 53*, Γρηγορίου του Παλαμά άπαντα τα έργα 1986, vol. 11, 318:45.

152 Ὡς δὲ καὶ τῶν Μωσῇ γεγραμμένων καὶ τῶν τοῖς ἄλλοις προφήταις ἐκπεφασμένων κατηκροᾶτο μετὰ συνέσεως ἀκροτάτης τοῦ λαοῦ παντὸς ἔξωθεν ἑκάστου Σαββάτου διεξιόντος καθ᾿ ἃ νενόμιστο. *Homily 53*, Γρηγορίουὶ τῶν Μωσῇ γεγραμμένων καὶ 1986, vol. 11, 322:48. Epiphanios's *Life*, which preceded Palamas's homily, includes a similar passage in chapter 5: Ἔμαθεν δὲ τὰ Ἑβραϊκὰ γράμματα ἔτι ζῶντος Ἰωακεὶμ τοῦ πατρὸς αὐτῆς· καὶ ἦν εὐμαθὴς καὶ φιλομαθής, καίπερ μονωθεῖσα, πονοῦσα καὶ σχολάζουσα περὶ τὰς θείας Γραφάς (PG 120, 192ᴮ).

The ideas of monastic ascesis and the vow of virginity are closely linked to the image of Mary as the unwedded bride of God.[153] The hymnographic *corpus* represents the Entrance as the betrothal of God with the Theotokos. The procession is understood as the fulfilment of the wedding procession described in Psalms 44:[154] Ὡς ὄντως, ὡραίαν σε καὶ δόξῃ τῇ κρείττονι κεκοσμημένην ὁ ναὸς, νύμφην δεξάμενος ἁγνὴν, τὰ σύμβολα σήμερον, τῆς μυστικῆς, θεῷ προσάγει νυμφεύσεως, νυμφοστολῶν σε, τὴν μόνην ἀμίαντον.[155]

Similar images of marriage and engagement are also presented in the second kanon of the feast[156] and in the *stichera* of the *ainoi*.[157] The first unpublished kanon in Paris. gr. 259 claims that the Theotokos herself understood her procession to the temple to be a feast of betrothal to God: Θάλαμος θεῖος, ὁ τοῦ Θεοῦ ναὸς σοι ὤφθη ἁγνὴ, τούτῳ καθαρὸς ἁγνῶς τε καὶ εὐπρεπῶς, μνηστευόμενός σε ἄχραντε, καὶ προῖκα ἔνδοξον.[158] Later on, the same kanon illustrates the wedding imagery with a description of flower crowns, an ancient marriage symbol: Γαλήνης ἐνθέου πληροῦσα, καὶ θυμηδίας τὴν χορείαν, τῶν ἐκλογικῶν σοι ἀνθέων, τῶν ἐγκωμίων πλεκόντων στέφανον, ταῖς θείαις σου ἐλλάμψεσι, ταύτην Παρθένε καταλάμπρυνον.[159]

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153   This symbol of the Theotokos is the *ephymnion* of the Akathistos hymn, χαῖρε νύμφη ἀνύμφευτε ("Hail, bride unwedded").

154   This prefiguration will be analysed more elaborately in chapter 2.2.6.

155   "Today the temple receives you as a pure and truly beautiful bride adorned with great glory and introduces the symbols of your mystical marriage to God, arraying you in bridal finery, o only undefiled one." Sinait. gr. 570, kanon of the forefeast, 3rd *troparion* of the 4th ode.

156   Τὰ τῆς νυμφεύσεως ἀπογράφονται, θεῖα συμβόλαια, τῆς ὑπὲρ νοῦν κυοφορίας σου ("The divine contracts of engagement are being written, the ones of your pregnancy above understanding," 2nd kanon of the feast, 4th *troparion* of the 5th ode).

157   Προεμνηστεύθης τῷ Πνεύματι μυστικῶς, νυμφευθεῖσα τῷ Θεῷ καὶ Πατρί ("you were mystically engaged to the Spirit, making you the bride of God the Father," 3rd *sticheron* of the *ainoi*).

158   "The temple of God seemed to you, o pure one, a divine wedding-feast, in which the pure one undefiledly and dignifiedly betrothed you, o undefiled one, and took you as a glorious dowry." 2nd *troparion* of the 7th ode.

159   "Being filled with godly tranquility and delight, brighten with your divine radiance, o Virgin, the choir of the flowers of praises and the crown woven of glorifications." 2nd *troparion* of the 9th ode. For more information on the history of the wedding crowns in the Byzantine marriage ceremonies, see Φουντούλης 2002, 236–238.

George of Nikomedeia alone develops this symbol in his homilies. He says that Mary was "allotted to a blessed engagement."[160] The image of the marriage is not, however, exclusively between the Theotokos and God the Father. Germanos suggests that Mary was the bridal chamber (παστάς) in which Christ married the flesh.[161] The hymnographic references to the Theotokos as the bridal chamber are numerous.[162] In the unpublished kanon of the forefeast, found in Sinait. gr. 570, the sanctuary of the temple is seen as a physical bridal chamber into which the true bridal chamber – Mary – steps:

Ἡ παστάς σοι,	Today the bridal chamber of the sanctuary
ἡ τῶν ἱερῶν,	and Holy place is adorned
Παρθένε καὶ ἀδύτων,	and prepared for you, o Virgin,
τῷ κρείττονι ἑτοιμάζεται,	the one who is herself
παστάδι τοῦ Θεοῦ,	the greater bridal chamber of God,
καὶ κοσμεῖται σήμερον,	and is today adorned
ἐκβοῶσα,	and cries out:
πάντα τὰ ἔργα Κυρίου τὸν Κύριον ὑμνεῖτε,	all works of the Lord, praise the Lord with hymns
καὶ ὑπερυψοῦτε,	and exalt Him
εἰς πάντας τοὺς αἰῶνας.[163]	unto all ages.

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160 *In sanctissimae Dei Genitricis ingressum in templum I*, PG 100, 1417[D].

161 *In praesentationem sanctissimae Deiparae I*, PG 98, 305[C].

162 Παστάδα τοῦ Θεοῦ ἐπουράνιον ("the heavenly bridal chamber of God," Sinait. gr. 570, kanon of the forefeast, 2nd *troparion* of the 4th ode), ἡ παστὰς ἡ οὐράνιος ("the heavenly bridal chamber," Sinait. gr. 570, 2nd *prosomoion* following the *automelon* Ὅτε ἐκ τοῦ ξύλου), παστάδι ("bridal chamber," Sinait. gr. 570, kanon of the forefeast, 2nd *troparion* of the 8th ode), ἡ ἀκηλίδωτος παστάς ("the spotless bridal chamber," 2nd *kathisma* of the Matins of November 24), ἡ λογικὴ παστὰς Θεοῦ τοῦ Λόγου ("the spiritual bridal chamber of God the Logos," 3rd *sticheron apostichon* of the Small Vespers), τὴν ἔμψυχον παστάδα Θεοῦ, τὴν καθαρὰν καὶ ἄμωμον, καὶ λαμπροτέραν πάσης κτίσεως ("the spiritual bridal chamber of God, pure and undefiled and brighter than all creation," 1st kanon of the feast, 1st *troparion* of the 3rd ode), τῇ ἀμωμήτῳ παστάδι ("to the immaculate bridal chamber," Paris. gr. 259, 1st kanon of the feast, 1st *troparion* of the 2nd ode) and ἡ πολυτίμητος παστὰς ("the highly honoured bridal chamber," *mesodion kathisma* of the forefeast and *kontakion* of the feast). Again, the image of the bridal chamber is not unique to the feast of the Entrance but a continuation of an earlier tradition. The Theotokos is called the bridal chamber in the 19th *oikos* of the hymn: Χαῖρε, παστὰς ἀσπόρου νυμφεύσεως ("Hail, bridal chamber of a seedless marriage.")

163 Sinait. gr. 570, kanon of the forefeast, 2nd *troparion* of the 8th ode.

This theme of the bridal chamber also creates an intertextual connection with the parable of the ten virgins (Matthew 25:1–13), where the wise maids prepare to receive their Bridegroom with lit lamps. The *troparion* that precedes the depiction of Mary as a bridal chamber describes how believers prepare themselves for the reception of the Theotokos and, through her, Christ:

Λαμπαδούχων σήμερον χοροὶ,	In anticipation of your coming,
λαμπάδας νοουμένας,	today the choirs of lamp-bearers
τῶν λόγων καὶ ὁρωμένας,	brightly prepare
ἑτοιμάζουσι φαιδρῶς,	both visible lamps and noetic lamps
πρὸς τὴν σὴν ὑπάντησιν,	of the logoi,
καὶ βοῶσιν,	crying out:
πάντα τὰ ἔργα Κυρίου τὸν Κύριον ὑμνεῖτε,	all works of the Lord, praise the Lord with hymns
καὶ ὑπερυψοῦτε,	and exalt Him
εἰς πάντας τοὺς αἰῶνας.	unto all ages.

2.2.6.   LIGHT IN THE FEAST OF THE ENTRANCE

One of the most important elements of the procession of the Entrance is the light that the virgins carry as they go before Mary. The *Prot. Jas.* describes a very practical reason for the carrying of the candles. The fire is supposed to attract the attention of the child so that she will not turn back and return to her parents (*Prot. Jas.* 7). This has inspired hymnographers and homilists to use several typological images or allegorical symbols related to light. Some of them are directly linked to these procession candles, while others are more general types of the Theotokos that are drawn from the Old Testament. These include lampstand (λυχνία), bright cloud (φωτεινὴ νεφέλη) and sun (ἥλιος).

The procession of virgins and mothers

As noted above, the procession of virgins and mothers to the temple is seen as the fulfilment of Psalm 44, the description of a royal wedding procession. The Georgian *Life of the Virgin* includes an extensive analysis of this text, extending from chapter 5 to 9.[164] However, neither the *Prot. Jas.*, nor the *Gospel of Pseudo-Matthew*, nor even the Georgian *Life of the Virgin* mention the presence of mothers, with the exception of Anna, as a separate group in

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164   See Shoemaker 2012, 39–42, for the English translation; for the Georgian original, see van Esbroeck 1986, vol. 1, 6–11.

the procession. However, there is evidence that others were present at the Entrance.[165] The Greek *Lives* make no reference whatsoever to the procession.

The paradox of the maternal virginity of the Theotokos is a popular theme in the hymnographic *corpus*.[166] Thus, the procession also constitutes a form of this paradox and serves both as the fulfilment of prefigurations in the Old Testament and symbolical foreshadowings of future events. The interpretation, moreover, includes a moral allegory. The hymns imply that these virgins and mothers constitute a symbol of the totality of humanity, as virgins represent monastics who live in abstinence and mothers typify those who choose marriage as their way of life.[167] One of the most important hymns of the feast, the *doxastikon* of the *aposticha*,[168] invites all to join the procession of virgins and mothers:

Σήμερον τὰ στίφη τῶν Πιστῶν συνελθόντα,
πνευματικῶς πανηγυρίσωμεν,
καὶ τὴν θεόπαιδα Παρθένον καὶ Θεοτόκον,
ἐν Ναῷ Κυρίου προσαγομένην,
εὐσεβῶς ἀνευφημήσωμεν·
τὴν προεκλεχθεῖσαν ἐκ πασῶν τῶν γενεῶν,
εἰς κατοικητήριον τοῦ Παντάνακτος Χριστοῦ,
καὶ Θεοῦ τῶν ὅλων,
Παρθένοι,
λαμπαδηφοροῦσαι προπορεύεσθε,
τῆς Ἀειπαρθένου τιμῶσαι,
τὴν σεβάσμιον πρόοδον,

Today we, the hosts of the believers having come together, let us celebrate spiritually
and praise with hymns the child of God,
Virgin and Theotokos,
who is being taken to the temple:
the one chosen before all ages
to become a dwelling-place of the ruler
and God of all, Christ.
Virgins,
go ahead carrying the lamps
to honour the honourable procession
of the Ever-Virgin,

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165   See *Prot. Jas.* 7:2: "All the house of Israel loved her."

166   This *antithesis* is mentioned in the *doxastikon* of the *Lite*, 2nd kanon of the feast (7th *troparion* of the 4th ode), 1st *kathisma* of the forefeast, and twice in the unpublished kanon of the afterfeast in Paris. gr. 259 (*theotokion* of the 3rd ode and the 1st *troparion* of the 9th ode).

167   A similar allegory is presented for virgins in the Georgian *Life of the Virgin*, when the author explains the procession of Psalm 44 (chapter 5: "And this prophecy is to be understood not only as about them [i.e. the virgins of Mary's procession], but also about the virgin souls subsequently following her path, whom she called her friends." Shoemaker 2012, 40; და თანამსრბოლთა მათ ქასუეთა თვს, და არა მათ თვს ოდენ გურისსხმაიყოფების წინაქსწარმეტყუელებაჲ ესე, არამედ შემდგომადცა კუჲასა მისსა შემდგომირთა აღჳუელთა სურთა თვს რომელთაცა მოყუას მისსა უწოდა. van Esbroeck 1986, vol. 1, 7.)

168   See Tillyard 1938, 121.

Μητέρες,	Mothers,
λύπην πᾶσαν ἀποθέμεναι,	having left behind all sorrows,
χαρμονικῶς συνακολουθήσατε,	follow harmonically,
ὑμνοῦσαι τὴν Μητέρα τοῦ Θεοῦ γενομένην,	chanting praises to the one that has become the Mother
καὶ τῆς χαρᾶς τοῦ κόσμου τὴν πρόξενον.	of God, and the ambassador of joy to the world.
Ἅπαντες οὖν χαρμονικῶς,	Let us, everyone, cry out harmonically
τὸ χαῖρε σὺν τῷ Ἀγγέλῳ ἐκβοήσωμεν,	"Rejoice" together with the angel
τῇ Κεχαριτωμένῃ,	to the Blessed one,
τῇ ἀεὶ πρεσβευούσῃ,	who always intercedes
ὑπὲρ τῶν ψυχῶν ἡμῶν.	for our souls.

The author effectively uses the rhetorical device of *enargia*, bringing believers to the same place and time as the procession of the Entrance.[169] A similar exhortation is proclaimed by Leo, as he advises his audience to take part in the procession and to delight in its spiritual joy.[170]

Theophylaktos develops the spiritual meaning of the procession even more. He states that the fathers of the house of Israel rejoice together with Joachim, the mothers with Anna, and young girls and virgins with Mary.[171] He further explains that the accompanying virgins symbolize the godly souls that imitate the Virgin in their lives.[172] Theophylaktos then continues, moving on to ethical teaching on virginity and marriage:

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169   Similar hymnographic references are written elsewhere in the hymnographic *corpus*: […] καὶ πάντων ἀνθρώπων ἡ πληθὺς, καὶ πρὸ προσώπου Πάναγνε, προστρέχουσί σου σήμερον, λαμπαδηφόροι κράζουσαι ("[…] and the multitude of all men, and they hasten today before your countenance, o most pure one, carrying lamps and crying out," 1st *kanon* of the feast, 4th *troparion* of the 3rd ode), ἡμεῖς σὺν ταῖς παρθένοις, τῷ Ναῷ πλησιάσωμεν ("let us approach the temple together with the virgins," 2nd *kanon* of the feast, 6th *troparion* of the 3rd ode), λαμπροφορήσωμεν οἱ Ὀρθόδοξοι, πάντες συντρέχοντες ("let us carry lamps, o all Orthodox, and hasten together," 2nd *kanon* of the feast, 1st *troparion* of the 5th ode), σὺν παρθένοις λαμπάσι τε, προσυπαντήσωμεν ταύτῃ ἐν τῷ Ναῷ, εἰσιούσῃ εἰς τὰ Ἅγια ("let us meet her, who steps into the Holies, in the temple with the virgins, carrying lamps," 1st *sticheron apostichon* of the Matins of the forefeast) and δεῦτε μυστικῶς συνδράμωμεν, καὶ προεξάρξωμεν νῦν, ταῖς λαμπάσι τῆς πίστεως, καταλαμπρυνόμενοι, τῆς Παρθένου τὴν πρόοδον ("come, let us mystically hasten together and now lead the procession of the Virgin, enlightened by the lamps of faith," 3rd *sticheron kekragarion* of November 22).

170   *In beatae Mariae praesentationem*, PG 107, 13ᴮ.

171   *In praesentationem beatae Mariae*, PG 126, 136ᴮ.

172   *In praesentationem beatae Mariae*, PG 126, 140ᴬ.

> Are you a virgin? See the glory of virginity. [...] Or have you accepted the bonds of marriage? Take care that the marriage will not become a reason of separation from God or a futile excuse. For Joachim and Anna were both in marriage and not separated from God.[173]

The procession of lamp-carrying virgins is also reminiscent of the parable of the wise and foolish virgins in Matthew 25:1–13. The unpublished kanon of the forefeast in Sinait. gr. 570 subtly supports this connection; the virgins receive Christ with their lamps through the Theotokos, when she gives birth to the incarnate God.[174]

The fifth *sticheron kekragarion* of Great Vespers, however, supposes that Mary is this spiritual lamp: Αἱ νεάνιδες χαίρουσαι, καὶ λαμπάδας κατέχουσαι, τῆς λαμπάδος σήμερον προπορεύονται, τῆς νοητῆς.[175] The same *sticheron* explains that the light of the lamp is Christ himself, thus referring to Matthew 4:16: προδηλοῦσαι τὴν μέλλουσαν, αἴγλην ἄρρητον, ἐξ αὐτῆς ἀναλάμψειν καὶ φωτίσειν, τοὺς ἐν σκότει καθημένους, τῆς ἀγνωσίας ἐν Πνεύματι.[176]

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173 *In praesentationem beatae Mariae*, PG 126, 141$^{\text{C–D}}$: Παρθένος εἶ; Τὴν δόξαν ἰδὲ τῆς παρθενίας. […] Ἀλλὰ δεσμὰ γάμου περιετέθη σοῖ; Ὅρα μὴ τὸν γάμον αἰτιάσῃ τῆς ἀπὸ Θεοῦ διαστάσεως μηδὲ προφασίσῃ τὰ μάταια. Ἰωακεὶμ γὰρ καὶ Ἄννα καὶ ὑπὸ γάμον καὶ οὐκ ἔξω Θεοῦ.

174 Sinait. gr. 570, kanon of the forefeast, 1$^{\text{st}}$ *troparion* of the 8$^{\text{th}}$ ode: Λαμπαδούχων σήμερον χοροὶ (see above in chapter 2.2.5.). Similar references to the spiritual lamps are made in two other hymns: Σήμερον φαιδρῶς παρθενικαὶ χορίαι εὐτρεπίσασαι, τὰς νοητὰς λαμπάδας προτρέχουσι ("Today the choirs of virgins, having prepared their noetic lamps, hasten brightly ahead," Sinait. gr. 570, kanon of the forefeast, 1$^{\text{st}}$ *troparion* of the 3$^{\text{rd}}$ ode) and τῆς Θεοτόκου ἑορτάζοντες, τὴν ἐν τοῖς ἀδύτοις προέλευσιν, λαμπαδουχοῦντες νοητῶς ("celebrating the entrance of the Theotokos in the sanctuary, carrying spiritual lamps," 2$^{\text{nd}}$ kanon of the feast, 6$^{\text{th}}$ *troparion* of the 3$^{\text{rd}}$ ode).

175 "The maidens rejoicing and holding lamps go today before the spiritual lamp."

176 "Proclaiming the unspeakable future brightness that shines forth from her and enlightens in the Spirit those who dwell in the darkness of the lack of knowledge."
　　Mary is also referred to twice as the spiritual lamp elsewhere in the hymnographic *corpus*: ἡ λαμπὰς ἡ τοῦ Θεοῦ φωτός ("the flame of divine radiance," Sinait. gr. 570, 3$^{\text{rd}}$ *prosomoion* following the *automelon* Ἔδωκας σημείωσιν) and φωσφόρος ἡμῖν ἀνῆψε λαμπάς, ἐβόησεν ὁ Ἱερεὺς, χαρὰν μεγίστην ἐκλάμπουσα ἐν Ναῷ ("the priest cried out: the light-carrying lamp is lit for us, shining forth a greatest joy in the temple," 1$^{\text{st}}$ kanon of the feast, 5$^{\text{th}}$ *troparion* of the 8$^{\text{th}}$ ode).

Surprisingly, this symbol is not developed extensively in the homilies of the feast. Germanos calls the Theotokos "the one lamp" that brightens the whole temple in addition to the material lamps carried by the virgins.[177] Theophylaktos presents a moral allegory for the lamps. He sees them as a symbol of the virtuous life and the enlightenment of knowledge.[178]

Typologies of light
The source of the light of the Theotokos is explicitly expressed both in the hymnographic and the homiletic *corpora* as Christ himself. Thus, the procession also possesses a Christological interpretation. Mary is called the vessel of light: ὤφθης δοχεῖον, τοῦ ἀπροσίτου καὶ θείου Φωτός.[179] However, she is also given the task of spreading the light: αὐτὴ γὰρ ἐξήστραψε, τὸ φῶς ἐν τοῖς πέρασι.[180] Again, the Theotokos is seen as the vessel of light, described in Matthew 25:1–13, while the darkness is seen as a symbol of sinfulness: Φώτισον Ἁγνή, ψυχῆς μου τὰ ὄμματα, φῶς ἡ κυήσασα, ὅπως μὴ ἐπέλθῃ μοι, τῆς ἁμαρτίας σκότος βαθύτατον.[181] Isidoros calls Mary herself the light: "For the bright child of God has been manifested in light, she is rather more shining than any light, and without her neither light, nor heaven, nor any other creation truly can brighten the soul and reconcile it with God."[182]

Additionally, the Theotokos is called the sun. Tarasios, answering the question Τί οὖν καλέσομεν τὴν Μαρίαν; ("How should we, then call Mary?"), echoing the *theotokion* of the office of the First Hour (Τί σὲ καλέσωμεν, ὦ Κεχαριτωμένη; "How should we call you, o full of grace?"),[183] calls her both sun and moon, while Christ is the real Sun of righteousness. In the following

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177   *In praesentationem sanctissimae Deiparae I*, PG 98, 300[A–B].

178   *In praesentationem beatae Mariae*, PG 126, 140[A–B].

179   "You were seen as a vessel of the unapproachable and divine Light," 2nd *kathisma* of the Matins of the feast.

180   "For she shines forth light to all the ends [of world]," 2nd kanon of the feast, 6th *troparion* of the 5th ode.

181   "O pure one, enlighten the eyes of my soul, you who conceived light, so that the darkness of sin will not come upon me," kanon of the forefeast, 5th *troparion* of the 9th ode.

182   *In praesentationem beatae Virginis Mariae*, PG 139, 53[A]: Ἐπεὶ δ᾽ εἰς φῶς ἡ λαμπρὰ πεφανέρωται Θεόπαις, ἡ μᾶλλον ἢ φῶς ἅπαν διαυγεστέρα, ἧς χωρὶς οὔτε φῶς, οὔτ᾽ οὐρανὸς, οὔθ᾽ ἡ ποίησις πᾶσα τῶν δυναμένων ψυχὴν ἀληθῶς λαμπρῦναι καὶ οἰκειῶσαι Θεῷ.

183   See Ὡρολόγιον 2005, 118.

passage, Tarasios makes references both to Malachi 4:2 and Psalm 44:2: "Sun? For she, being seven times brighter than sun, received the sun of righteousness: moon? For she, being incomparably fair gave birth to the fairest Christ."[184]

In the hymnographic *corpus*, both the Theotokos[185] and her Son are called suns. A reference to the prophecy of Christ as the Sun of righteousness in Malachi is made in the unpublished *prosomoion* of Sinait. gr. 570:

Ἡ χάρις σου Δέσποινα,	Your grace, o Lady,
φαιδρῶς τὰς ἀκτῖνας ἥπλωσεν,	radiantly scatters rays [of light]
ἐν τῷ ναῷ καὶ ἐμήνυσεν,	in the temple,
τὸν ἥλιον ἡμῖν,	revealing to us
τῆς δικαιοσύνης,	the sun of righteousness.
ὑπὲρ πᾶσαν ἔννοιαν,	It rises from you in a way
ἐκ σοῦ διανατείλαι τοῖς πόθῳ σε,	that exceeds all comprehension,
νεφέλην πάμφωτον,	o most bright cloud,
ἀνυμνοῦσιν καὶ δοξάζουσι,	unto those who earnestly hymn and glorify
τὸν δεσπότην ἁπάντων καὶ Κύριον.[186]	the Lord and Master of all.

One of the typological images of Mary closely linked to the temple and the Holy of Holies is the lamp-stand (λυχνία) or *menorah* (מנורה), which God instructed Moses to construct for the sanctuary of the tabernacle (Exodus 25:31–40). The theme occurs frequently in *theotokia* throughout the ecclesiastical year; Eustratiades dedicates two columns to this reference in his catalogue.[187] The menorah

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184 *In sanctissimam Dei Matrem in templum deductam*, PG 98, 1496ᴬ: ἥλιον; αὕτη γὰρ τοῦ ἡλίου ἑπταπλασίως φωτεινοτέρα ὑπάρχουσα, τὸν ἥλιον τῆς δικαιοσύνης ὑπεδέξατο: σελήνην; αὕτη γὰρ τὰ κάλλος ἀσύγκριτον ἔχουσα, τὸν ὡραῖον κάλλει Χριστὸν ἀπεκύησε.

185 Ἥλιος ἄδυτος, ἐν τοῖς ἀδύτοις ἥπλωται, ἡ Θεοτόκος τοῦ ναοῦ, κυοφορεῖ γὰρ τὸν ἐκλάμψαντα Πατρός, ἐκ γαστρὸς πρὸ αἰώνων, οὐ ταῖς θείαις ἀστραπαῖς, κατεφωτίσθημεν ("When the Theotokos gives birth to one who shone forth from the womb of the Father before all ages, then the never-setting sun radiates in the sanctuary of the temple, the divine rays of whom enlighten us," Sinait. gr. 570, kanon of the feast, 4th *troparion* of the 2nd ode) and Φωτοφόρον σε, ὡς ἥλιον εἰσδέχεται, ναὸς ὁ ἅγιος, ἔνδον ἀστράπτουσαν, ἀκτῖνας τοῖς πέρασι, σωτηριώδεις ἁγνή, ὑπεράγιον, ναὸν γενέσθαι μέλλουσαν, τοῦ Υἱοῦ Θεοῦ Παρθένε ("The holy temple takes you in as light-carrying sun that shines forth rays of salvation unto the ends [of the world], o pure Virgin, who were to become the temple of the Son of God," kanon of the forefeast, 1st *troparion* of the 7th ode).

186 Sinait. gr. 570, *prosomoion* following the *automelon* Πανεύφημοι μάρτυρες.

187 See Εὐστρατιάδης 1930, 43–44.

includes seven candles. The hymnographer of the first kanon of the feast thus calls Mary the lampstand of many lights.[188] In Ex 27:20–21, God exhorts Moses to instruct Aaron to keep the lamps burning unceasingly. Accordingly, in hymnography, the Theotokos is called an unquenchable lampstand.[189]

Tarasios joins the hymnographers in calling Mary the lampstand of many lights.[190] The homilists provide several explanations for the symbolism of the different elements of the lampstand. All of the fathers agree that the light of the lamp is Christ himself.[191] Germanos compares the oil of the lamps with the purity of the Virgin, asserting that her personal abstinence was necessary for the incarnation.[192] George of Nikomedeia offers an interpretation of the lampstand's seven lamps, seeing them as a spiritual allegory for the seven charismatic gifts of the Holy Spirit that enlightened the whole world.[193]

Another typological image that appears in *theotokia* throughout the ecclesiastical year is Mary as the bright cloud.[194] This refers to the cloud that leads the people of Israel forth from their slavery to pharaoh, lighting the way for Israelites but keeping the Egyptians in darkness (Ex 13:21–22, 14:19–20).[195]

188 Λυχνία ἡ πολύφωτος ὑπάρχουσα Θεόνυμφε ("Being the lampstand with many lights, o bride of God," 1st kanon of the feast, 4th *troparion* of the 5th ode). The 1st kanon of the feast in Paris. gr. 259 refers to the Theotokos as the shining golden lampstand (λυχνία χρυσαυγὴς, 1st *troparion* of the 5th ode).

189 Λυχνία ἡ ἄσβεστος (2nd *sticheron* of *ainoi* on November 22 and Sinait. gr. 570, 3rd *prosomoion* following the *automelon* Ἔδωκας σημείωσιν). The connection here is not in relation to the similar use of words but to their similar meanings.

190 *In sanctissimam Dei Matrem in templum deductam*, PG 98, 1489A.

191 See Germanos (*In praesentationem sanctissimae Deiparae I*, PG 98, 305D); Georgios of Nikomedeia (*In sanctissimae Dei Genitricis ingressum in templum II*, PG 100, 1424B); Tarasios (*In sanctissimam Dei Matrem in templum deductam*, PG 98, 1496A); Georgios Scholarios (*In festum ingressus beatae Virginis Mariae in templum*, PO 19, 402:38–403:3).

192 *In praesentationem sanctissimae Deiparae I*, PG 98, 305D.

193 *In sanctissimae Dei Genitricis ingressum in templum II*, PG 100, 1424B. The theme of the seven charismatic gifts originates from Isaiah 11:2–3. They are "the spirit of *wisdom* and *understanding*, the spirit of *counsel* and *strength*, the spirit of *knowledge* and *godliness*," and "the spirit of the *fear* of God".

194 See Εὐστρατιάδης 1930, 48–49.

195 This image is used as a type for Mary also in the 11th *oikos* of the Akathistos hymn: Χαῖρε, πύρινε στύλε ὁδηγῶν τοὺς ἐν σκότει ("Hail, pillar of fire, guiding those in darkness"). Theodoret of Cyrrhus connects the cloud with baptism: Τύπον ἔχει τῆς κολυμβήθρας ἡ θάλαττα· ἡ δὲ νεφέλη, τοῦ πνεύματος ("The sea is a type of the baptismal font and the

After the crossing of the Red Sea, the bright cloud appears again to proclaim the gift of manna (Exodus 16:10–12).[196] The kanon of the forefeast presents a beautiful image of the material sun scattering its rays during the Entrance: Ἥλιος ἐφήπλωσεν ἀκτίνας, ὁρῶν τὴν νεφέλην τοῦ φωτός, ἐφαπλουμένην νεύματι, Θεοῦ ἔνδον εἰς Ἅγια.[197] In his exclamations to the temple, George of Nikomedeia uses the Exodus narrative to emphasize the Theotokos' typological relationship with the cloud that acts as a leader to the people:

> Light up the lamp of light and brighten the entrance: raise up a high fire as a sign, and lead the universe towards you, so that they will see the bright cloud: so that it will participate of her light: so that it will behold the source of light flowing from her.[198]

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cloud is a type of the Spirit," *Questiones in Exodum,* PG 80, 257ᴬ).

196 See footnote 118 for Gregory of Nyssa's interpretation of manna as a type of the Eucharist.

197 "Sun spread its rays when it saw the cloud of light spreading in the sanctuary from the sign of God" (kanon of the forefeast, 3rd *troparion* of the 3rd ode). Other references to Mary as the bright cloud can be found in the 2nd kanon of the feast (3rd *troparion* of the 9th ode: χαῖρε νεφέλη φωτεινή, ἐξ ἧς ἡμῖν ἔλαμψεν ὁ Κύριος, τοῖς ἐν σκότει ἀγνοίας, καθημένοις, "rejoice, o bright cloud, from whom the Lord shone forth to us, who lay in the darkness of ignorance"), the unpublished kanon of the feast in Sinait. gr. 570 (Παρθένοι, λαμπάδας κρατοῦσαι χερσὶν, φωτεινῆς τῆς νεφέλης προτρέχουσιν, τὸ μέλλον προσημαίνουσαι, ἐκ ταύτης γὰρ ἡμῖν, ἀνέτειλεν τὸ φέγγος, Χριστὸς ὁ φωτοδότης, καταυγάζων τοὺς σκότει, τῆς ἀπωλείας ἐνυπάρχοντας. ["Virgins bearing lamps in their hands go before the bright cloud, indicating in advance the future. For from her Christ arose for us, the light and giver of light, illuminating those who dwell in the darkness of perdition," 3rd *troparion* of the 5th ode), the 1st unpublished kanon of the feast in Paris. gr. 259 (Νεφέλης τῆς φωτεινῆς ἡ εἴσοδος, μηνύει σήμερον, ἐν τῷ ναῷ τὸν ἥλιον Χριστὸν, ἀνατεῖλαι τοῖς πέρασι, καὶ δι᾽ αὐτῆς τὴν ἔλλαμψιν, πᾶσιν αἰγάσαι τὴν τῆς χάριτος. ["The entrance of the bright cloud into the temple today proclaims the rising of the sun, Christ, unto the ends of the earth, and [declares] the radiance of the grace that shines forth on all through her."], 2nd *troparion* of the 1st ode and Νεφέλαι ὡς γλυκασμὸν, δρόσον οὐράνιον ἐν γῇ στάζουσι, τῇ τοῦ Θεοῦ σήμερον, φωτεινῇ νεφέλῃ συγχαίρουσαι ["Clouds drip the sweetness of the heavenly dew upon the earth, rejoicing today together with the bright cloud of God"], 3rd *troparion* of the 3rd ode) and the unpublished *prosomoion* following the *automelon* Πανεύφημοι μάρτυρες in Sinait. gr. 570 (νεφέλην πάμφωτον, "the most bright cloud").

198 *In sanctissimae Dei Genitricis ingressum in templum II*, PG 100, 1424ᴬ: Ἄναψον λαμπάδα φωτός, καὶ καταφαίδρυνον τὰς εἰσόδους: ἆρον μετάρσιον πυρσὸν ὡς σύνθημα, καὶ ἴθυνον πρὸς σὲ τὴν οἰκουμένην, ἵνα τὴν φωτεινὴν νεφέλην ἐπόψηται: ἵν᾽ ἐν μετουσίᾳ τῶν ἀκτίνων ταύτης γενήσεται: ἵνα τὴν τοῦ φωτὸς πηγὴν ἐκ ταύτης βρύουσαν κατίδοι.

The unpublished kanon of the afterfeast in Paris. gr. 259 sets forth another natural illustration based on this image, referring to the cloud that sent manna to the Israelites: Ῥαίνων εὐφρόσυνον, ὁ οὐρανὸς τὸν ὑετὸν σήμερον, τῇ τοῦ Θεοῦ, νεφέλῃ συγχαίρει, καὶ ταύτης νοητῶς, τῇ αἴγλῃ κοσμεῖται, καὶ θείαις ταῖς χάρισι.[199]

Germanos points out in his list of *chairetismoi* that the dew, sent forth by the cloud, is a symbol of Christ: "Hail, the shining cloud that lets fall drops of spiritual, divine dew on us."[200] The image of the cloud is, thus, also connected to baptism in the case of the Entrance.[201] The dew or rain of the cloud is a type of baptismal water.

However, Tarasios offers an optional explanation for the image of Mary as a cloud that does not relate to the Exodus narrative. He suggests, rather, that it is a symbol of the heavens: "[How should we, then, call Mary?] A cloud? For she carried in her lap the one who is carried on clouds."[202] This interpretation sets forth an image of the Incarnation and a sign of the Virgin's glory.

The interpretations of light are an excellent demonstration of the way in which natural allusions are utilized as a tool for creating a more dramatic effect and as a method of rhetorical persuasion. These natural themes are not random but rather drawn from typological and symbolic imagery.

2.2.7.   EUCHARISTIC TYPOLOGY

The manna, produced by dew, is also seen as a typology of the Eucharist.[203] The Eucharistic typology of the feast of the Entrance is rich and varied. The manuscript Stavrou 109[204] includes illustrations for the Divine Liturgy of John Chrysostom, drawn from the life of the Theotokos. The scene chosen from

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199   "Today heaven sprinkles a joyful rain and is noetically adorned with her radiance and divine grace, rejoicing together with the cloud of God." Paris. gr. 259, kanon of the after-feast, *theotokion* of the 5th ode).

200   *In praesentationem sanctissimae Deiparae I*, PG 98, 305B: Χαίροις, ἡ νοητικὴν θείαν δρόσον ἡμῖν ἐπιστάζουσα φωτεινὴ νεφέλη.

201   See footnote 195 above.

202   [Τί οὖν καλέσομεν τὴν Μαρίαν;] νεφέλην; καὶ γὰρ τὸν ἐπὶ νεφελῶν ἐποχούμενον ταῖς ἀγκάλαις ἐβάστασε (*In sanctissimam Dei Matrem in templum deductam*, PG 98, 1496A).

203   See also chapter 2.2.2. for the image of Mary as the urn of manna.

204   The manuscript is preserved in the Greek Orthodox Patriarchate Museum of Jerusalem.

the Entrance is the one in which where an angel feeds Mary. The *Prot. Jas.* mentions this very briefly in chapter 8:1.

The second Eucharistic typology of the hymnographic *corpus* emerges, again, from the sanctuary. The Theotokos is seen as the sacrificial table of the Holy of Holies (Ex 25:22–29), meant for the sacrificial bread.

The third image related to the Eucharist refers to Mary as the vine. It is difficult to say to which passage of the Scriptures this refers. The allegorical use of the vine is frequent in the Old Testament.[205] In John 15:1–8, Christ presents himself as the vine in the famous parable of himself and the Church.[206] The presentation of the Theotokos as the vine is probably based on the passages that refer to the wife as the vine,[207] thereby alluding to her motherhood. I will now proceed to a separate analysis of these three typological images.

The angel servant and heavenly bread

The hymnographic references to the food brought by the angel are numerous.[208]

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205 Such references are, for example, Hosea 10:1–2, Isaiah 3:14, Jeremiah 2:21, Proverbs 26:10, and Psalm 79:9–16.

206 Christ's notion is not coincidental. The allegory of the Messiah as a vine had already appeared in Baruch 39:7 and Sirach 17:23.

207 See Psalm 127:3; Song of Solomon 1:14, 2:13,15, 6:11 and 7:13.

208 These can be divided to two groups. The first refers to the food as nourishment: Τροφὴν διὰ χειρὸς ἀγγέλου ("nourishment from the hand of an angel," Sinait. gr. 570, kanon of the feast, 2nd *troparion* of the 2nd ode), χειρὶ ἀγγέλου ἔνδον τρεφομένη ("nourished inside by the hand of an angel," Sinait. gr. 570, kanon of the feast, 3rd *troparion* of the 7th ode), τροφὴν οὐράνιον ὑπὸ ἀγγέλου δεξαμένη ("receiving heavenly sustenance from the angel," Sinait. gr. 572, unpublished *apolytikion*[?]), οὐράνιον τροφήν ("heavenly nourishment," *doxastikon* of the *aposticha* of the Small Vespers), τροφὴν τὴν οὐράνιον ("heavenly nourishment," 2nd kanon of the feast, 5th *troparion* of the 7th ode), δι' Ἀγγέλου ἐκτρέφεται ("is nourished by and angel," 4th *sticheron kekragarion* of the Great Vespers), Γαβριὴλ […] τροφὴν κομίζων σοι ("Gabriel bringing you nourishment," *doxastikon* of the *kekragaria* of the Great Vespers), τρεφομένη Ἀγγέλου διὰ χειρὸς ἡ πανάμωμος ("the most undefiled one, being nourished by the hand of an angel," 3rd *apostichon* of the Great Vespers), δι' Ἀγγέλου τὴν τροφήν εἰσδεχομένη ("accepting nourishment from an angel," 1st kanon of the feast, 3rd *troparion* of the 4th ode), ἔνδον τρέφει σε Γαβριὴλ ναοῦ, Κόρη ("o Daughter, Gabriel nourishes you inside the temple," verses of the *Synaxarion*), τρεφομένην τροφὴν οὐράνιον ("being nourished with heavenly nourishment," kanon of the forefeast, 3rd *troparion* of the 5th ode), ὑπ' Ἀγγέλου τρεφομένη ("nourished by an angel," kanon of the forefeast, 5th *troparion* of the 8th ode) and πῶς ἡ Παρθένος τροφὴν εἰσδέχετο ἐκ χειρὸς ἀγγέλου ("how

It is, also, one of the most developed themes in the homilies.[209] In the hymnographic *corpus*, the angel that served Mary is considered to be Gabriel,[210] though the *Prot. Jas.* does not mention this. As we will see in chapter 2.2.8., this is linked to the idea of the Entrance as a sort of forefeast of the Annunciation. Additionally, the food brought by the angel is understood to not be earthly in nature. The kanon of the forefeast draws a typology between this bread and Christ, the "bread of life:"[211] Ἀγγέλου γὰρ, χειρὶ ἐκτρέφεται, τὸν οὐράνιον, ἄρτον ἡμῖν ὡς μέλλουσα, ἀπορρήτως ἀποτίκτειν.[212] George of Nikomedeia, in his seventh homily, also calls the Saviour the bread of life, describing the foreshadowing relationship between these two realities: "The nourishment that was brought represents the bread of life himself: they are easily recognized as similar by the observer, even though they differ greatly."[213]

the Virgin received nourishment from the hand of an angel," Paris. gr. 259, 2nd kanon of the feast, 2nd *troparion* of the 5th ode). The second group consists of particular references to bread: ἄρτον […] χειρὶ θείου Ἀγγέλου δέχεται ("receives bread from the hand of a divine angel", 3rd *apostichon* of the Small Vespers), οὐρανόθεν ἄρτον δεχομένη ("receiving bread from heaven", 2nd kanon of the feast, 4th *troparion* of the 4th ode), ἐπουρανίῳ τραφεῖσα, Παρθένε ἄρτῳ πιστῶς (3rd *sticheron* of the *ainoi*) and ἀγγέλου γὰρ χειρὶ ἐκτρέφεται, τὸν οὐράνιον ἄρτον ἡμῖν ὡς μέλλουσα ἀπορρήτως ἀποτίκτειν ("she is nourished by the hand of the angel, as she will give birth unspeakably to heavenly bread for our sake," kanon of the forefeast, 2nd *troparion* of the 7th ode).

209   This typological image is discussed by Germanos (*In praesentationem sanctissimae Deiparae I*, PG 98, 293C and 304B; *In praesentationem sanctissimae Deiparae II*, PG 98, 316C), George of Nikomedeia (*In sanctissimae Dei Genitricis ingressum in templum I*, PG 100, 1417D-1420A; *In sanctissimae Dei Genitricis ingressum in templum II*, 1432 and 1433D; *In sanctissimae Dei Genitricis ingressum in templum III*, PG 100, 1448A), Theophylaktos (*In praesentationem beatae Mariae*, PG 126, 137A and 141C), Neophytos (*In ingressum beatae Mariae Virginis in Sancta Sanctorum*, PO 16, 112:8-11), Palamas (*Homily 52*, Γρηγορίου τοῦ Παλαμᾶ ἅπαντα τὰ ἔργα 1986, vol. 11, 254:13; *Homily 53*, Γρηγορίου τοῦ Παλαμᾶ ἅπαντα τὰ ἔργα 1986, vol. 11, 316:43 and 342:63), Gregoras (*Homily on the Feast of the Entrance*, Известия русскаго археологическаго института в Константинополе 1906, vol. 11, 290:3–5), Isidoros (*In praesentationem beatae Virginis Mariae*, PG 139, 45B–C and 68A) and George the Scholarios (*In festum ingressus beatae Virginis Mariae in templum*, PO 19, 403:4–8).

210   See, for example, the *doxastikon* of the *kekragaria* of Great Vespers and the verses of the *Synaxarion*.

211   See the kanon of the Divine Eucharist, 1st *troparion* of the 1st ode: Ὡρολόγιον 2005, 578.

212   Kanon of the forefeast, 2nd *troparion* of the 7th ode.

213   *In sanctissimae Dei Genitricis ingressum in templum III*, PG 100, 1448A: Ἡ δὲ κομιζομένη τροφὴ τὸν ἄρτον αὐτὸν τῆς ζωῆς εἰκόνιζεν· εὐδιάγνωστον ἔχουσα τοῖς κρίνοις τὴν ὁμοιότητα, κἂν τῷ μεγίστῳ διαφέρει.

The image of the angel bearing bread is connected to earlier, similar cases in the Old Testament. George of Nikomedeia draws examples from the life of the prophet Elijah, claiming that the crow that fed him was instructed to do so by an angel. Further on, he remarks that it is not suitable for angels to produce nourishment for the bodily needs.[214] Germanos calls the food ambrosia and nectar,[215] the nourishment of the gods in ancient Greek mythology,[216] which confirms their divine origin. Palamas elevates the typology even more, applying it to the whole of humanity:

> You nourished the nourisher of the angels with our nourishment: you nourished us with the truly heavenly and intact nourishment through him, the nurturer of angels. You set men to follow a diet similar to that of the angels […][217]

The homilists also use other Eucharistic expressions. Germanos, calling Mary the sacred table of the temple, considers the event to lead towards the "bloodless sacrifice" (ἀναίμακτος θυσία),[218] an event in which believers participate.[219] Isidoros calls Mary's sustenance "supper" (δείπνος),[220] creating an intertextual reference to the Last Supper. Theophylaktos gives a more allegorical explanation for the angel, remaining faithful to his homiletic style. In his ethical instructions to the audience, he advises his flock: "Thus, you will surely be nourished with the divine and mystical bread, brought and given to you by an angel, if you proclaim and believe that the priest is an angel of the

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214 *In sanctissimae Dei Genitricis ingressum in templum II*, PG 100, 1432[A–B]. Another reference to Elijah and the manna of Israel can be found in the homily of Gregoras Nikephoros (*Homily on the Feast of the Entrance*, Известия русскаго археологическаго института в Константинополе 1906, vol. 11, 290:3–5).

215 *In praesentationem sanctissimae Deiparae II*, PG 98, 316[C]. Also George of Nikomedeia calls the angelic bread ambrosia (*In sanctissimae Dei Genitricis ingressum in templum II*, PG 100, 1433[D]).

216 See, for example, Homer, *Iliad* xiv, 710.

217 *Homily 53*, Γρηγορίου του Παλαμά άπαντα τα έργα 1986, vol. 11, 342:63:Ἔθρεψας αὐτὸν τὸν τροφέα τῶν ἀγγέλων τροφῇ τῇ καθ᾽ ἡμᾶς: ἔθρεψας ἡμᾶς δι᾽ αὐτοῦ τοῦ τροφέως τῶν ἀγγέλων τὴν ὄντως οὐράνιον καὶ ἀκήρατον τροφὴν. Ὁμοδιαίτους τοὺς ἀνθρώπους κατέστησας ἀγγέλοις.

218 See the first prayer from the Liturgy of the Faithful, and the prayer of the cherubic hymn from the liturgy of John Chrysostom (Ιερατικόν 1987, 116–117).

219 *In praesentationem sanctissimae Deiparae I*, PG 98, 293[C].

220 *In praesentationem beatae Virginis Mariae*, PG 139, 68[A].

Lord."[221] Finally, Georgios Scholarios, echoing John 6:54, describes the Theotokos as the table of the bread that "descends from the heavens. When one eats it, according to the law, he will live eternally and does not fear the death of the soul."[222]

These authors, however, see another dimension in the angel servant. The Theotokos, being "more honourable than the Cherubim, and more glorious beyond compare than the Seraphim," had to be served by angels. Theophylaktos emphasizes that almost everything in her upbringing had to be divine rather than humanly.[223] Isidoros confirms that she had to have more divine nourishment than the rest of humanity.[224]

Sacrificial table
The idea of the Theotokos as the sacrificial table of the Tabernacle already appears in the Akathistos hymn.[225] In the hymnographic *corpus* of the Entrance, this image occurs three times.[226] The reference from Paris. gr. 259 names Mary as the bearer of the bread of life, demonstrating, again, a very clear eucharistic typology. The same image is shared by George of Nikomedeia in his second homily on the Entrance, where he commands the temple to receive Mary: "Accept the life-carrying table, on whom was set our bread of life, who fed ambrosia to those who partake."[227] Tarasios confirms that the Theotokos truly became the sacrificial table of the divine bread.[228]

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221 *In praesentationem beatae Mariae*, PG 126, 141^C: Οὕτω δὴ τραφείσῃ τῷ θείῳ ἄρτῳ καὶ μυστικῷ δι᾽ ἀγγέλου κομιζομένῳ καὶ διδομένῳ σοι, εἴπερ ἄγγελος Κυρίου ὁ ἱερεὺς καὶ λέγεται καὶ πιστεύεται.

222 *In festum ingressus beatae Virginis Mariae in templum*, PO 19, 403:4–8.

223 *In praesentationem beatae Mariae*, PG 126, 137^A.

224 *In praesentationem beatae Virginis Mariae*, PG 139, 45$^{B–C}$.

225 Χαῖρε, τράπεζα βαστάζουσα εὐθηνίαν ἱλασμῶν. "Hail, table that bears a wealth of mercy," 5th *oikos*.

226 Ἡ τράπεζα ἡ θεία ("the divine table," 2nd *sticheron* of the *ainoi* of the afterfeast), ἡ τράπεζα ἐν ᾗ τρυφὴ ἡ ἀκήρατος ("the table on which was the uncontaminated sweetness," Sinait. gr. 570, 3rd *prosomoion* following the *automelon* Ἔδωκας σημείωσιν) and ἡ τράπεζα τοῦ ἄρτου τῆς ζωῆς ("the table of the bread of life," Paris. gr. 259, 2nd kanon of the feast, 1st *troparion* of the 5th ode).

227 *In sanctissimae Dei Genitricis ingressum in templum II*, PG 100, 1424^B: Δέξαι τὴν ζωηφόρον τράπεζαν, ἐν ᾗ προτεθεὶς ὁ τῆς ζωῆς ἡμῶν ἄρτος, ἀμβροσίαν τοὺς μετέχοντας ἑστίασεν.

228 Τὴν τράπεζαν τοῦ θείου ἄρτου, *In sanctissimam Dei Matrem in templum deductam*, PG 98, 1489^B.

Another verbal image referring to Mary as a sacrificial altar is the mercy-seat (ἱλαστήριον) or *kapporeth* (כפורת), the cover of the Ark of the Covenant, referred to in Exodus 25:17.[229] The mercy-seat is mentioned twice in the New Testament, in Romans 3:25 and Hebrews 9:5. In the hymnographic *corpus*, the image is mentioned briefly twice.[230] In the homiletic *corpus*, Mary is referred to as the mercy-seat "not made by hands."[231] The character of Christ's sacrifice pierced the universe, and the Theotokos is, accordingly, called the "universal mercy-seat."[232]

Vine

The image of Mary as the vine is the rarest typology, both in the homiletic and hymnographic *corpora*.[233] While the previous typologies concentrate on the bread, the vine emphasizes the Eucharistic references by alluding to the blood of Christ. The theme is mentioned twice in the hymnographic *corpus*.[234] The most implicit reference is in the kanon of the forefeast: ἤνθησεν ἰδοὺ γὰρ ἡ ἄμπελος, ἥτις τὸν βότρυν, τὸν ἀκήρατον ἡμῖν, καρπογονήσει φέροντα, οἶνον εὐφροσύνης τοῖς πέρασι.[235]

The same image is used in the sermons by Tarasios, in his invention of the dialogue between Anna and Zacharias. Anna exhorts the high priest in their dialogue: "Accept, o faultless one, the beautiful vine that burgeons forth the ever-living bunch of grapes."[236]

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229 See Barker 2004, 60–65 for discussion on the role of the mercy-seat, the throne of the Lord, in temple theology.

230 Sinait. gr. 570, 1st *prosomoion* that follows the *automelon* Ἔδωκας σημείωσιν and Paris. gr. 259, 2nd kanon of the feast, 2nd *troparion* of the 4th ode.

231 Germanos of Constantinople, *In praesentationem sanctissimae Deiparae I*, PG 98, 293C.

232 Παγκόσμιον ἱλαστήριον (*In praesentationem sanctissimae Deiparae I*, 308A). Also Palamas calls Mary the "common mercy-seat of the whole human race" (τὸ κοινὸν παντὸς τοῦ τῶν ἀνθρώπων γένους ἱλαστήριον, *Homily 53*, Γρηγορίου του Παλαμά άπαντα τα έργα 1986, vol. 11, 284:20).

233 This image is presented, as most standard typologies of Mary, in the introduction of the Georgian *Life of the Virgin* (1: მცენარესა ვენაჴსა მას რომელსა გან სასუმელი იგი უჳუდავებისაჲ გამოჴდა, van Esbroeck 1986, vol. 1, 2).

234 Sinait. gr. 570, kanon of the feast, 2nd *troparion* of the 9th ode; kanon of the forefeast, 3rd *troparion* of the 4th ode.

235 See the previous footnote: "For the vine has blossomed, that carried the wine of joy to the ends of the world by carrying the uncontaminated bunch of grapes for us."

236 *In sanctissimam Dei Matrem in templum deductam*, PG 98, 1489A: Δέχου, ἄμεμπτε, τὴν ὡραιὰν ἄμπελον, ἥτις βλαστήσει τὸν ἀείζωον βότρυν.

2.2.8.   FOREFEAST OF THE ANNUNCIATION

As pointed out previously, the angel that nourished Mary is interpreted as being Gabriel. Consequently, there is a rich variety of references to the events of the Annunciation in both the hymns and the homilies of the Entrance. Most of these passages are paraphrases of the greeting of Gabriel in Luke 1:28, later incorporated in the popular prayer Θεοτόκε Παρθένε[237]. Most of these references seek to emphasize the presence of believers at both the Entrance and the Annunciation. As we will later summarize in chapter 2.3.3., this shows how the concept of linear time can be dissolved in Byzantine hymnography.

Thus, there are simultaneously three layers of time in the same hymn: the moments when the Entrance and the Annunciation occurred, combined with the time of the performance of the hymn. The time of the composition of the hymn is not relevant, which shows the liturgical character of this poetry. Such a passage can be found from the *doxastikon* of the *aposticha* of the Great Vespers, where the hymnographer exhorts believers to join the procession of the temple. The closing line of this important hymn links it with the Annunciation: Ἅπαντες οὖν χαρμονικῶς, τὸ χαῖρε σὺν τῷ Ἀγγέλῳ ἐκβοήσωμεν, τῇ Κεχαριτωμένῃ, τῇ ἀεὶ πρεσβευούσῃ, ὑπὲρ τῶν ψυχῶν ἡμῶν.[238]

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237   See Ὡρολόγιον 2005, 196.

238   "Let us all cry out harmonically "hail" together with the angel to the Blessed one, who always intercedes for our souls." Similar paragraphs are: Ἅπαντες τὸ χαῖρε, παρθενομῆτορ ἁγνὴ, σὺν τῷ ἀρχαγγέλῳ βοῶμεν σοι, τῇ κεχαριτωμένῃ, ὑπὲρ ἡμων πρέσβευε, τῷ ἐκ σοῦ τεχθέντι ("Let us all cry out "hail" with the archangel unto you, o pure virgin-mother full of grace. Pray for us to the one who is born of you," unpublished 2nd ode of the 1st kanon of the feast, 6th *troparion* [Sinait. gr. 570]), διὸ βοήσωμεν τῇ Θεοτόκῳ Μαρίᾳ, χαῖρε κεχαριτωμένη ὁ Κύριος μετὰ σοῦ, ὁ πρὸ σοῦ καὶ ἐκ σοῦ καὶ μεθ᾿ ἡμῶν, διὰ τὸ σῶσαι τὰς ψυχὰς ἡμῶν ("Therefore let us cry out to Mary, the Theotokos: Rejoice, full of grace, the Lord is with you, the one who is before you [but] came from you, and is [now] with us in order to save our souls," Sinait. gr. 572, *apolytikion*[?]), καὶ σὺν τῷ Ἀγγέλῳ πάντες, ψαλμικῶς τὸ Χαῖρέ σοι, τῇ πανσέμνῳ βοῶμεν, τῇ πρεσβείᾳ σου σῳζόμενοι ("and with the angel let us all, who were saved through your intercession, psalm-likely cry out "hail" to you, the most sacred one," 3rd *sticheron kekragarion* of the Great Vespers), σὺν τῷ Γαβριὴλ ἐκβοήσωμεν· Χαῖρε Κεχαριτωμένη, ὁ Κύριος μετὰ σοῦ, ὁ ἔχων τὸ μέγα ἔλεος ("let us cry out with Gabriel: hail, o you full of grace, the Lord who has great mercy is with you," 2nd *sticheron* of the *Lite*), σὺν τῷ Ἀγγέλῳ τὸ χαῖρε, τῇ Θεοτόκῳ προσφόρως, ἀναβοήσωμεν πιστοί ("let us, o believers, cry out to the Theotokos "hail" resemblingly with the angel," 2nd kanon of the feast, 3rd *troparion* of the 9th ode), ἡ κτίσις, σὺν τῷ Ἀγγέλῳ Γαβριήλ, ἀνακράζει βοῶσα, Χαῖρε

In the homiletic *corpus*, instances of Gabriel's greeting are not as numerous. The most effective exhortation for believers to join in the archangel's salutation is in the first sermon on the Entrance by Germanos. He links the angel's greeting to his long, anaphoric list of *chairetismoi*, or exclamations, to the Theotokos, beginning each phrase with the word Χαίροις: "But come indeed, festival that is beloved by God, [and] let us say in one voice, with as much strength as there is in our childish understanding, [the greeting] "Hail!" to the Virgin."[239] Later on, he cries out to the Virgin: "Hail, favoured Mary!"[240]

Regarding Mary as the new Eve, George of Nikomedeia views her time in the temple as preparation for hearing the angelic voice that proclaims the divine conception: "She wanted to save the sacred ears impassable for deceitful words, the ears in which the archangel's voice would [later] resound, in order to drive away the sad gloominess from the ears of Eve."[241]

In conclusion, one could claim that the Entrance as a whole is understood thematically as a kind of forefeast of the Annunciation. These events are considered to be a preparation for Mary's task to become to Mother of God. During the course of my study, I will show that this connection between the two feasts exists also on musical and iconographic levels.

ἡ Μήτηρ τοῦ Θεοῦ ("the creation shouts together with angel Gabriel, crying out: hail, o Mother of God," 2nd kanon of the feast, 4th *troparion* of the 9th ode), ταύτῃ ἐκβοήσωμεν, ὡς ὁ Ἄγγελος· Χαῖρε μόνη ἐν γυναιξὶν εὐλογημένη ("let us cry out to her like the angel: Hail, the only blessed one among women," *doxastikon* of the *ainoi* of the feast) and φωνήν σοι ᾄδομεν Κόρη ἁγνὴ, περιχαρῶς τοῦ Γαβριὴλ, Χαῖρε τῆς πάντων αἰτία μόνη χαρᾶς ("o pure daughter, we sing to you with great voice with the voice of Gabriel: hail, o only reason of everyone's joy," kanon of the forefeast, 6th *troparion* of the 8th ode).

239 *In praesentationem sanctissimae Deiparae I*, PG 98, 308B: Ἀλλ᾽ ἄγε δῆτα, φίλη Θεῷ πανήγυρις, ὁμοφώνως ὅσον τῇ ἡμετέρᾳ νηπιώδει ἐννοίᾳ ἡ ἰσχὺς ἔνεστι, τὸ Χαῖρε τῇ Παρθένῳ προσείπωμεν.

240 *In praesentationem sanctissimae Deiparae I*, 308B: Χαῖρε, κεχαριτωμένη Μαρία.

241 *In sanctissimae Dei Genitricis ingressum in templum I*, PG 100, 1420A: Ἔδει ἀνεπίβατα λόγοις ἀπατηλοῖς τὰ ἱερὰ ὦτα σωθῆναι, ἐν οἷς ἔμελλεν ἡ τοῦ ἀρχαγγέλου φωνὴ τὴν χαρὰν ἐνηχήσασα, τὸ σκυθρωπὸν τῆς λύπης ἐκ τῶν τῆς Εὔας ἀκοῶν ἀπελάσαι.

2.2.9. THE END OF THE OLD COVENANT

I want to end my analysis of the typological, allegorical, and symbolic images of the Theotokos with a theme which does not exactly fall into any of these categories, but is nevertheless an important tool for analysing the theological position of the Entrance in salvation history, the description of the Entrance as the break between the Old and New Covenants. The public appearance of the Virgin seems to be understood as a clear end to the foreshadowings of the Old Testament and the beginning of the revelation of their meaning. However, as I have showed in the on-going study, the Theotokos herself is a prefiguration for later events in the Saviour's life. In this sense, the feast sits in a border zone between the shadows of the law and the grace of the Incarnation of Christ.

In most hymnographic references to the end of the law, the rhetorical device of *antithesis* is employed. For instance, the law is opposed to grace, the letter to the Spirit, and the shadow or darkness to the radiance of divine light.[242] The second kanon of the feast in Paris. gr. 259 describes how Mary enlightens the whole creation with her light: Θεαυγεῖς ἀκτῖνες, νυνὶ ἐπέλαμψαν τῆς

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242   Such passages are: Νῦν παρατρέχουσι τοῦ νόμου πᾶσαι αἱ σκιαὶ, καὶ οἱ θεσμοὶ λύονται, αὐτοῦ ἡ γὰρ παρθένος τεχθεῖσα, τὴν χάριν προμηνύει ("All the shadows of the law now pass away and natural patterns are loosed. The Virgin who gives birth to Christ [...] foretells the one who is grace," Sinait. gr. 567, the unpublished 2nd ode of the 2nd kanon of the feast, 1st *troparion*), αἱ τῶν παλαιῶν καὶ τυπικῶν, συμβόλων παρατρέχουσι, σκιαὶ καὶ τὰ ἐν νόμῳ αἰνίγματα, ὑποχωροῦσι ("The shadows of archaic and obscure symbols pass away and the riddles of the law recede," Sinait. gr. 570, kanon of the forefeast, 2nd *troparion* of the 3rd ode), ὑποχωρεῖ τὸ γράμμα τῷ Πνεύματι, αἱ σκιαὶ τοῦ νόμου παρέδραμον, ἰδοῦ γὰρ, ἀληθῶς ἐπέλαμψεν, ἡ ἀλήθεια πάντας φωτίσαι ἡμᾶς ("The letter gives way to the Spirit, the shadows of law pass away. Behold, the truth shone forth indeed to enlighten us all," Sinait. gr. 568, 1st *sticheron prosomoion* following the *automelon* Εὐφραίνεσθε δίκαιοι), ὁ τοῦ Θεοῦ, οἶκος εἰσδεχόμενος σήμερον, ἔπαυσε Νόμου, τὴν λατρείαν καὶ σκιάν ("the house of God, being taken in today, ceased the worship and shadow of law," 1st kanon of the feast, 1st *troparion* of the 4th ode), ὁ τοῦ γράμματος, παρέδραμεν ἐξέλιπε, νόμος καθάπερ σκιὰ, καὶ αἱ τῆς χάριτος, ἀκτῖνες ἐπέλαμψαν ("the law of the letter hastened away as a shadow, and the rays of grace shone forth," 1st kanon of the feast, 3rd *troparion* of the 7th ode) and νῦν οἱ σκιώδεις τύποι, μεταβαίνουσι τῆς χάριτος, τὰς ἐπιλάμψεις, προμηνυούσης, ἐν τῷ ναῷ τῆς σκηνῆς τῆς ἀληθοῦς ("Now the indistinct types pass away, proclaiming the shine of grace in the temple of the true tabernacle." Paris. gr. 259, 1st unpublished kanon, 3rd *troparion* of the 2nd ode).

Θεοτόκου, ἐν οἴκῳ τοῦ Κυρίου, φαιδρύνουσαι τὴν κτίσιν, τοῦ γράμματος τὴν νύκτα, εἰς φῶς τῆς χάριτος μεταφέρουσαι.[243]

Similar *antitheseis* are, in the homiletic *corpus*, used especially by Germanos and George of Nikomedeia. George mentions the opposition between the Spirit and the letter in two of his homilies.[244] Germanos implies that Mary's grace originates in her Son:

> […] let us, having peeped at the sanctuaries, look upon the girl as she advances towards the second veil [of the temple], Mary, the all-pure and Mother of God, who dissolved the sterility of unfruitfulness and who destroyed the shadow of the legal letter by the grace of her birth-giving.[245]

2.3. APPROACHES TO THE OVERLAP BETWEEN HYMNOGRAPHY AND HOMILETICS

2.3.1. THE PROBLEM OF AUTHORSHIP

In the context of Byzantine literature, the question of authorship is particularly difficult. Many homilies are attributed falsely to certain authors,[246] while the composers of the majority of Byzantine hymnography remain anonymous. This is also true for the *corpus* of the Entrance, as most of the liturgical manuscripts used in this study provide no particular information on

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243 "The divinely-radiant rays of the Theotokos now shine forth in the house of the Lord, brightening creations and changing the night of the letter into the light of grace." Paris. gr. 259, 2nd kanon of the feast, 2nd *troparion* of the 1st ode.

244 Σήμερον ἡ νοητὴ σκηνὴ τῇ νομικῇ τάξει τῆς χάριτος εὐαγγελίζεται, καὶ τῷ γράμματι ὑποχωρεῖν τῷ πνεύματι διακελεύεται. ("Today the spiritual tabernacle utters good news of grace to the order of law and commands the letter to give way for the Spirit," *In sanctissimae Dei Genitricis ingressum in templum I*, PG 100, 1417C) and ἰδοὺ αἱ τῆς χάριτος ἀκτῖνες ἐπέλαμψαν· ἰδοὺ τὰ τοῦ γράμματος εἰς τὸ πνεῦμα μετέστησαν ("Behold, the rays of grace shone forth: behold, the things of letter were transformed into the Spirit," *In sanctissimae Dei Genitricis ingressum in templum II*, PG 100, 1428A).

245 *In praesentationem sanctissimae Deiparae I*, PG 98, 293A: […] τοῖς ἀδύτοις προκύψαντες εἰσβλέψωμεν παῖδα τὴν πρὸς τὸ δεύτερον καταπέτασμα χωροῦσαν, Μαρίαν τὴν πάναγνον καὶ Θεομήτορα, τὴν ἀκαρπίας στείρωσιν διαλύσασαν, καὶ νομικοῦ γράμματος σκιὰν τῇ τοῦ τόκου χάριτι διελάσασαν.

246 See, for example, footnote 17 above.

the hymnographers. On the other hand, the process and development of the standard service books of the Greek Orthodox Church, which are by no means critical editions in the scholarly sense, is a subject that requires further study. Nevertheless, these publications include attributions to certain authors. One certainly has to treat all attributions to hymnographers with caution, as the manuscript basis for these references is not fully known.

Generally, anonymity is a basic principle in Byzantine art. Most early liturgical texts and iconography, as well as musical compositions remain without the name of the author. D. Krueger points out that, according to many early authors, such as Euagrios of Pontus and Dorotheos of Gaza, Christians were supposed to attribute all their achievements to God. Thus, emphasizing the authorship of a text could seem to be contrary to Christ's example of humility.[247] Krueger continues by adding that our understanding of authorship is rather different compared to that of the Byzantines. The Byzantine action of writing was considered to be a religious activity that took place in the Christian community.[248] In such a context, the promotion of personal talents in the form of authorship is a deviation from the unity of the believers.

Even though homilies emphasize authorship more strongly than hymnography does, as M. Cunningham suggests,[249] there is a particular way of both preserving humility and transmitting the name of the author to the reader of the manuscript, namely, by the acrostics, which are mostly used in *kontakia* and kanons.[250] However, Krueger recommends care when interpreting the acrostics. He notes the example of a *kontakion* that carries the acrostic "Romanos." This attribution does not refer to Romanos the Melodist, as one would likely assume, but to another Romanos to whom the hymn was dedicated.[251]

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247   See Krueger 2004, 2.

248   Krueger 2004, 8. This also corresponds to the patristic conception of scriptural interpretation being a communal activity.

249   See Cunningham 2008, 254.

250   In the hymnographic *corpus* of the Entrance, there are six such kanons altogether. Two of them are attributed to a hymnographer called Joseph (the kanon of the forefeast and the unpublished kanon of the feast in Sinait. gr. 570) while four of them carry the acrostic "George" (the unpublished kanon of the forefeast in Sinait. gr. 570, the two unpublished kanons of the feast and the kanon of the afterfeast in Paris. gr. 259).

251   Krueger 2004, 171.

Hypotheses concerning the authorship of hymns can be made on the basis of a philological analysis of stylistic criteria. In the case of the Entrance, the homilies of the first group (Middle Byzantine period) employ a more poetic, "Asiatic"[252] style in comparison to the second group (Late Byzantine period). That is, they use more dramatic rhetorical devices, such as dialogue, and more rhythmic metrical structures. Identical expressions in the hymns and sermons can be found, not only in the *corpus* of the Entrance, as we saw above, but throughout the Byzantine hymnographic repertoire.[253] In the case of this particular feast, it is possible that both known hymnographers, George of Nikomedeia and Germanos of Constantinople, composed some of the hymns. Indeed, the hymns written by George might be more numerous than previously thought, and research would suggest that it is plausible that Germanos might be responsible for at least some of them as well. Even if we take into consideration the problem of the authenticity of Germanos's homilies for the feast of the Entrance, the connection of his name with the celebration of the feast could be a valuable piece of evidence for a connection between him and the Entrance.

As we cannot identify all of the hymnographers of the *corpus*, it is difficult to determine the influential currents which flow between the various art genres. This is primarily due to the lack of exact dating and the absence of a historical context in which the author acted.[254] Much more research would be required for a definite answer to our question.

252 The Asiatic style appeared during the third century BC, the most important initial figure being Hegesias of Magnesia (see Cicero, *Brutus* 325). In her doctoral dissertation, V. Valiavitcharska dedicates a whole chapter to the Asiatic influences on Byzantine homiletics. This was a means for them to convey complex Orthodox theological meanings in an effective way (see Valiavitcharska 2007, 124–143). For more general information on the Asiatic style, see Kennedy 1984, 95–96 and Rowe 1997, 156.

253 Perhaps the most famous example of a massive quotation of homiletic expressions in hymnography is the Paschal canon, composed by John of Damascus, which draws significant inspiration from the second Paschal homily of Gregory the Theologian (*In sanctum Pascha et in tarditatem*, PG 35, 396–401). A thorough analysis of the kanon by Archimandrite Ephraim (Lash), in relation to Gregory's homily, can be found at http://www.anastasis.org.uk/Paschal Canon Noted.pdf. There are also examples of hymns serving as the basis for homilies. For instance, M. Cunningham (2008) has studied the influence of Romanos on Middle Byzantine homilists.

254 Compare with the study of N. Tsironis (2005); see chapter 1.3.2.

2.3.2.   THE STREAM OF INFLUENCES

Even though the authorship of the hymns remains a *desideratum*, I find it necessary to consider the general question of the exchange of influences in the Byzantine era when studying the interaction between homiletic and hymnographic genres. Indeed, to what extend did the homilies, in reality, affect the work of the hymnographers and other homilists, and *vice versa*? In the case of the Entrance, we can immediately exclude the homilies of the second group from this discussion. It is self-evident that hymnography preceded the sermons in these cases.

However, it seems that the homilies of the first group, especially those of George of Nikomedeia, were influential, since there are sermons attributed to both James of Kokkinobaphos and Andrew of Crete that are actually homilies by George of Nikomedeia with new incipits.[255] Also, the homilies by Germanos and Tarasios are considered influential based on the information provided by the *typika* on the proclamation of the sermons on the feast of the Entrance.[256]

The study of the transmission of influences is, however, very demanding. L. Brubaker and M. Cunningham claim more study in order to find out "which [genre] influenced the other the most – or whether a process of continuous mutual exchange was taking place."[257] In the case of George of Nikomedeia, it is natural to say that his homilies and hymnography were connected due to their common author. More broadly, we could undoubtedly claim that the second homily of Germanos for the feast – certainly more authentic than his first homily – later influenced the creation of hymnography.

It is quite easy to state that hymnography did have an influence on the homilists, insofar as they participated in the divine services. There are several factors that defend this hypothesis, most of them relating to the general discussion of the reception of hymnography vs. homiletics. As R. Taft points out, there was often an acoustic problem with the auditory reception of homilies, especially in large church spaces.[258] It is possible, however, that homilies

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255   See footnote 17 above.

256   See Cunningham 2011[b], 89–90 for further discussion: "Germanos of Constantinople, George of Nikomedeia, and the patriarch Tarasios feature most prominently in the various types of liturgical collections, with a monk, Michael, and the early tenth-century patriarch Euthymios making an occasional appearance."

257   Brubaker & Cunningham 2007, 246.

258   See Taft 2006, 84.

were transmitted to hymnographers through the study of manuscripts rather than by their actual performance in liturgical life. Even though the language of the homilies was most probably completely comprehensible to the hymnographers,[259] the question of which homilies they were familiar with remains an open question. From some sermons, nevertheless, it has become apparent that there was a kind of standard repertoire of exegetical themes with which the audience was already familiar. Otherwise, the extensive lists of (sometimes extremely subtle) references to types, prophecies, and symbols drawn from the Old Testament, unaccompanied by further explanation, would not be able to keep the attention of the audience. Such passages can be found, for example, in the homilies on the Entrance by Tarasios[260] and George of Nikomedeia.[261]

Conversely, hymnography as a sung form of poetry was probably more audible to church-goers, due in no small part to the slower rhythm of the rendering of syllables. On the other hand, the slow kalophonic versions of Byzantine melodies, sometimes embellished with *anagrammatismoi* or *anapodismoi*, might have made the hymnographic words more difficult to understand.[262] The widespread manuscript tradition of hymnographic material, however, supports the hypothesis that it was influential on homiletic creation. I will now move on to a study of the overlap of these two literal genres from two approaches, their thematic connections and the common rhetorical methods used in them.

259　The comprehensibility of Byzantine homilies has been a subject of scholarly dispute, some scholars supporting and others denying the fact that an average church-goer understood the rhetorical language of the homilies well (see, for example, Taft 2006, 85–86; Louth 1998, 254). I believe, however, that Valiavitcharska (2007, 143) is correct in remarking that, "even though the language used in the church was not the common, everyday language of the street and household, the constant employment of biblical vocabulary and imagery, the use of typology and standard rhetorical *topoi*, combined with frequent exposure to the archaizing language of the church hymns gave the public enough "training" to prepare them for a rhetorically well-constructed sermon. Diverse though it may have been, and often uneducated, the Byzantine public must have been able to understand its preachers to a much greater degree than we often assume."

260　*In sanctissimam Dei Matrem in templum deductam*, PG 98, 1489[B–C].

261　For instance, *In sanctissimae Dei Genitricis ingressum in templum II*, PG 100, 1424.

262　*Kalophonia* is a compositional method used in Byzantine chant, where the traditional melodies are melodically embellished, or new melodies are written in this *kalophonic* style. Sometimes the melodies repeat text phrases or sections/feet of them: the first is then called *anagrammatismos*, the second *anapodismos* (See Troelsgård 2011, 88–89).

Thematic connections

One could also conclude the study above by saying that most of the typological, allegorical, symbolic, and metaphorical images of the Theotokos that exist in the hymnography of the feast of the Entrance have their counterparts in the homilies written for the feast. However, the emphasis and extent of exegetical analysis presented in hymnography and homilies differ according to the theme. In chapter 2.3.3., I will analyse the exegetical methods employed in hymnography, especially the concept of typology, on a more general level.

The idea of thematic connections between homilies and the hymnographic *corpus* of the feast, however, has to be understood in a broader context and not merely in relation to the Entrance, as was also noted above. Most of the Old Testament images used in the feast of the Entrance are, in fact, in homilies or hymnographic texts meant for other occasions, which existed prior to the establishment of the feast of the Entrance (such as the presentation of Mary as the temple, ark, or lampstand). The popularity of previous hymnography – perhaps most significantly the Akathistos hymn – shows that the already extant hymns, together with homilies and narratives, are the actual sources for the hymnographers and preachers of the *corpus*. The Entrance was, in the end, one of the last feasts to enter the annual cycle of the celebrations of the Theotokos in the Byzantine church calendar.[263]

Difficulties arise when studying the theological ideas unique to the feast of the Entrance, such as the moral allegories of Psalm 44. As we noted earlier, the Psalm as a prefiguration is a common theme especially in Theophylaktos's homily and the Georgian *Life*, and it is also apparent in the hymnographic repertoire. The question of which text influenced the other remains unanswered, particularly because of the uncertainty of the origins of the Georgian *Life* and its connections to the other Greek *Lives*.

Let us, however, return to the thematic connections of hymns and sermons. These connections can be seen in the general selection of Old Testament prefigurations of Mary that had been already established in the homiletic and hymnographic tradition of the Church. As I suggested at the beginning of my

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263   The Nativity of the Virgin (September 8) and the Annunciation (March 25) were introduced most probably during the 6th century. This is demonstrated by the fact that Romanos wrote *kontakia* for both feasts (see Maas & Trypanis 1970, 276–293).

study, the themes can be divided roughly into three categories: those related
to the temple as a space for worship according to the laws of the Old Cove-
nant (such as temple, ark, tabernacle, censer, presented in chapters 2.2.1. to
2.2.4.), those related to the procession that took place in the temple (such as
the types and allegories related to light, virginity and motherhood, presented
in chapters 2.2.5. and 2.2.6.), and those related to the nourishment the The-
otokos received in the temple (chapters 2.2.7. and 2.2.8.). As I have shown,
the images used in the homiletic tradition of the feast are almost identical to
those of the hymnographic *corpus*.

However, the unique exegetical structures of the Entrance are those
where Mary or the events of the feast function as prefigurations or symbols
of later events. These have to be treated as a separate group that emerged
from the thematics of the Entrance itself. Some of them also function both
as fulfilments of Old Testament types and types for later events. For example,
the nourishment of the angel was an antitype of manna but also a type of the
Eucharist, while the procession of virgins and mothers became antitypes of
Psalm 44 but, simultaneously, represented a symbol of the motherhood and
virginity of Mary after the Incarnation of Christ.

Connections related to language and style
When examining not only the rhetorical but also the theological background
of sermons and hymns, it is fruitful to compare the two literary genres and
consider questions related to their style and linguistic contents. The relational
overlap between them can be divided into two categories: more detailed
poetic expressions, including symbols and metaphors, and the rhetorical
devices employed in the text. As we have observed, in addition to the the-
matic parallels, there are strikingly similar phrases and structures both in the
homilies of the first group and the hymnographic texts, while the homilies of
the second group differ in style from the more hymnographic and liturgical
expression of the first group.

Throughout the study, I have indicated some similar modes of presenta-
tion between hymns and homilies. An example of this is, for instance, the
use of *anaphora* with the word σήμερον, "today," by George of Nikomedeia
in his first homily on the Entrance: Σήμερον τῷ ναῷ προσάγεται ὁ ναὸς ὁ

ἔμψυχος.[264] This is almost identical to the second *sticheron kekragarion* of the Great Vespers: Σήμερον ὁ ναὸς ὁ ἔμψυχος […] προσφέρεται. It is clear that these expressions imply a certain standard typological imagery for the Theotokos, from which the homilists and hymnographers of the 8th and 9th centuries draw their inspiration. There is also another level of interaction inasmuch as they become formulaic expressions. However, the metrical demands of hymnography require the authors to always treat these formulas within the boundaries of the metre they are using; homilists, on the other hand, are allowed to use poetic metres in a more flexible way.

In the previous chapters, I did not study the larger structural aspects of these connections, as the focus there is restricted to the thematic elements. In an effort to address this topic, I shall now demonstrate two elements related to the structure and rhetorical presentation of hymnography as compared to homilies. One of the most apparent figures of speech is the use of the word σήμερον, as noted in the previous paragraph. In the *corpus*, as I understand it, the word works in conjunction with two rhetorical devices: *anaphora*[265] and *enargia*,[266] the latter of which will be discussed in detail in chapter 4.

The hymnographic references with the word Σήμερον are numerous. The first unpublished kanon of the feast in Paris. gr. 259 uses it abundantly, sixteen times altogether. Moreover, there is a famous *doxastikon* (of the *aposticha* of Great Vespers) beginning with word σήμερον that is especially widespread in the musical manuscript tradition. The musical compositions of this sticheron will be studied in the next chapter. In addition, the first homily of Germanos includes a long passage with the opening word σήμερον. In this passage, he both narrates the events of the Entrance and presents typological interpretations:

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264   *In sanctissimae Dei Genitricis ingressum in templum I*, PG 100, 1417C.

265   *Anaphora* is a rhetorical term that means the repetition of a certain word at the beginning of neighbouring clauses and is used to create emphasis. George of Nikomedeia, in particular, often employs this rhetorical device in his homilies. The *chairetismoi* are also categorized under this term.

266   In rhetoric, *enargia* means a vivid description that aims at recreating the image of an event or person in the minds of the audience; see footnote 27 in chapter 4.2.1.

For today she enters the temple of the law at the age of three [...]
Today an infant is offered to the priest [...]
Today the newest and most pure, unblemished volume [...] is
brought as a gift of thanksgiving.
Today Joachim [...] goes openly on the streets to show most boastfully his own child [...]
Today also Anna [...] is proclaimed to the ends [of the earth]
as having acquired fruit [...][267]

Also, George of Nikomedeia exclaims a similar anaphoric series of Σήμερον:

Today the living temple enters the temple [...]
Today the spiritual tabernacle [...] announces grace [...]
Today the undefiled ewe-lamb is taken to the temple as an acceptable
sacrificial victim [...][268]

In hymnography, a more modest *anaphora* with the word Σήμερον can be found in the second *sticheron idiomelon* of the *Lite*, which is attributed to George:

Σήμερον ὁ θεοχώρητος ναός,   Today the temple that fitted God,
ἡ Θεοτόκος ἐν Ναῷ Κυρίου προσάγεται,   the Theotokos, is taken to the temple of the Lord,
καὶ Ζαχαρίας ταύτην ὑποδέχεται.   and Zacharias receives her.
Σήμερον τὰ τῶν Ἁγίων Ἅγια ἀγάλλονται,   Today the Holy of Holies rejoice
καὶ ὁ χορὸς τῶν Ἀγγέλων,   and the choir of angels
μυστικῶς πανηγυρίζει·   mystically celebrates:
μεθ᾽ ὧν καὶ ἡμεῖς ἑορτάζοντες σήμερον,   with them let us also keep feast
σὺν τῷ Γαβριὴλ ἐκβοήσωμεν·   and let us cry out with Gabriel:
Χαῖρε Κεχαριτωμένη,   Hail, you who are full of grace,
ὁ Κύριος μετὰ σοῦ,   the Lord is with you,
ὁ ἔχων τὸ μέγα ἔλεος.   He who has great mercy.

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267 *In praesentationem sanctissimae Deiparae I*, PG 98, 293:
Σήμερον γὰρ τριετίζουσα πρόεισι τῷ νομικῷ ναῷ [...]
Σήμερον τῷ ἱερεῖ βρέφος ἀποδίδοται [...]
Σήμερον ὁ καινότατος καὶ καθαρώτατος ἀμόλυντος τόμος [...] χαριστήριον δῶρον προσάγεται.
Σήμερον Ἰωακεὶμ [...] ἀναφανδὸν ταῖς λεωφόροις μεγαλαυχικώτατα δείξων πρόεισιν οἰκείαν γονήν [...]
Σήμερον καὶ Ἄννα [...] τοῖς πέρασι καρπὸν διακηρυκεύεται κεκτῆσθαι [...]
268 *In sanctissimae Dei Genitricis ingressum in templum I*, PG 100, 1417[C–D]:
Σήμερον τῷ ναῷ προάγεται ὁ ναὸς ὁ ἔμψυχος [...]
Σήμερν ἡ νοητὴ σκηνὴ [...] τὰ τῆς χάριτος εὐαγγελίζεται [...]
Σήμερον ἡ ἄσπιλος ἀμνὰς, ὡς δεκτὸν ἱερεῖον τῷ ναῷ προσφέρεται [...]

Another significant way to dramatize the events in the minds of the believers is the use of the dialogue form.[269] In hymnography, it is especially used in kanons, echoing the earlier large hymnographic forms of *kontakion* and *madrasha*.[270] The most famous example of such a text is the kanon of the Annunciation, attributed to John the Monk, that is a long dialogue between Gabriel and Mary, concluding the *troparia* of the 9th ode where the believers in turn praise the Theotokos. In the hymnographic *corpus* of the Entrance, there is no passage which uses the dialogue form to such an extent. Instead, there is a short dialogue between Zacharias and Anna in the 8th odes of the kanon of the forefeast and the first kanon of the feast,[271] which imitates the Annunciation kanon. Similarly, there is a dialogue between the same persons in the second homily of Germanos.[272]

The most remarkable difference between the dialogue form in homilies and hymnography is the length. In hymnography, the textual forms – in the kanon, the separate *troparia* – restrict the space available for a replique. The antiphonal style of singing practiced in the kanons is ideal for the performance of such a structure. However, the homiletic dialogues allow a more elaborate but less dynamic discussion between the two persons.

In liturgical usage, the use of the dialogue form or other rhetorical devices that strive to bring the historical event into the liturgical present are not mere figures of speech, only fashioned for impressing the audience.[273] The dialogues described in the hymns and homilies are not based on the *Prot. Jas.* and, thus, do not have any "authorized" source. However, the idea of the crea-

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269   For the use of dialogue in the Byzantine homilies, see Cunningham 2003; Kecskeméti 1993, 1996; and the relevant discussion on the ekphrastic character of the dialogues in chapter 4.2.4. of this dissertation. The dialogue form has its roots in the early literature of the Near East (see Brock 1983 and 1987). It was particularly popular in the "homiletic" kontakia of Romanos (see Grosdidier de Matons 1977, 3), which were passed on to later genres of hymnography, such as the kanon; for a relevant discussion on the dialogue form in his poetry, see Cunningham 2008.

270   On the traditions of *madrasha* and *kontakia* and their use of dialogue form, see Grosdidier de Matons 1977, 16–37.

271   These odes will be studied in detail in chapter 4.2.4.

272   *In praesentationem sanctissimae Deiparae II*, PG 98, 312D–316C.

273   A study on the pictorial character of the rhetorical structures used in hymnography is presented in chapter 4 of this dissertation.

tion of hymns and homilies in spiritual *theoria* focuses upon the contribution and the inspiration of the Holy Spirit in the process of the creation of exegetical interpretation, which will be discussed in the following pages.

2.3.3. THE ENTRANCE AS A SOURCE OF PATRISTIC EXEGETICAL THOUGHT

Both the hymnographic and the homiletic material of the feast offer significant insight into the ideas of exegetical thought during the Middle Byzantine period. Many of these references are related to the description of a wedding procession in Psalm 44, which, together with the procession of the Entrance, can be interpreted in various ways. This makes it the most significant Old Testament passage for the feast.

Before moving on to summarize the exegetical processes in the Entrance, I find it necessary to point out some essential elements of Byzantine biblical interpretation as well as relevant recent scholarship.[274] During the last few decades, it has become evident that patristic exegesis is characteristically liturgical; in other words, it is essential to consider *both* the role of the Scriptures in communal worship *and* the importance of personal spiritual life in exegesis.[275] To cite F. Young, "patristic study is most significant for the discovery of theology, exegesis of scripture and spirituality, an integration by no means apparent in the modern world."[276] Additionally, as J. Breck asserts, the ultimate interpretation of the Bible, according to the patristic ideal, is only possible through living according to its principles.[277] Understanding this spiritual dimension of the Byzantine interpretation of the Scriptures is thus essential and offers a deeper comprehension of the concept of exegesis in its historical and liturgical contexts. C. Kannengiesser points out, that

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274 A brief introduction to the biblical interpretation of the early Church is Young 2008; see also Simonetti 1994 and the most recent and complete presentation of patristic exegesis, Kannengiesser 2006.

275 This aspect has been pointed out by, among others, McGoldrick (1995), Breck (2001, 67–86), Theokritoff (2005), and Blowers (2009, 181–183). For a brief description of the practices of the liturgical use of the Scriptures in Orthodox worship, see Lash 2008.

276 Young 1997, 265.

277 See Breck 1986, 31. In the spiritual experience of the Orthodox church, the life conducted according to God's will is combined with sanctity; for this reason, many of the great exegetes of the Byzantine church are revered as saints. Sainthood also legitimizes the writings of a certain exegete.

for a Christian interpreter, a first principle of the literal meaning of the Bible, underscored again and again in patristic exegesis is that *the "biblical letter" as understood by patristic interpreters had its own status, originating from a divine source in a supernatural way; therefore it admitted no neutral reading devoid of the appropriate kind of religious faith.* For the exegetes of the early church the correct interpretation of the littera was in itself a spiritual exercise, because for them the materiality of the written text itself was filled with divine mysteries.[278]

In the context of the Entrance, Gregory Palamas explicitly describes in his *Homily 53* the relationship between God, himself, and the audience; the role of the latter is not only to follow the performance of the sermon, but also to *co-operate* in the creation of the sermon through prayer:

So come forward, divine audience, holy spectators, the choir [that sings] in harmony with the heavenly Spirit, and co-operate with me in the homily and come together, so that you would not only listen and give your attention, but help me with your sincere prayer, so that also the Logos of the Father would co-operate with me in my writing in the honour of his Mother. May it not fail completely, but may He rather help me to finish it harmonically for the [good of the] God-loving audience.[279]

Breck has made an attempt to describe the many processes in the exegetical or hermeneutic activity, which is inspired by the Holy Spirit. Firstly, there is a historical event that has happened in time and space. Secondly, this event is proclaimed and documented by the (biblical) author with certain spiritual aims. Thirdly, the biblical documentation of the event is experienced, interpreted, and actualized by the Church in each generation.[280] This interpreta-

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278   Kannengiesser 2006, 168. The spiritual aspects of exegesis is, indeed, of primary importance, as R. Longenecker (1999, 196) notes in his study on biblical interpretation in the apostolic period: "it is necessary that we have an appreciation for the purpose of biblical revelation. This is almost entirely a theological question, which, though influenced by historical considerations, is finally determined on a theological basis."

279   *Homily 53*, Γρηγορίου του Παλαμᾶ ἄπαντα τα ἔργα 1986, vol. 11, 266:5: Δεῦρο δὴ μοι θεία παρεμβολή, θέατρον ἱερὸν, χορὸς ἡρμοσμένος οὐρανίῳ Πνεύματι, καὶ τόνδε μοι συνεργάσασθε τὸν λόγον καὶ ποιήσασθε κοινόν, οὐ τὰς ἀκοὰς ὑποσχόντες μόνον καὶ συντείναντες τὴν διάνοιαν, ἀλλὰ καὶ τὴν δι᾽ εὐχῆς εἰλικρινοῦς ἐπικουρίαν προσάγοντες, ὡς ἂν συνεφαψάμενος τῶν ὑπὲρ τῆς μητρὸς λόγων ὁ καὶ τοῦ Πατρὸς Λόγος ἄνωθεν μὴ παντάπασιν ἀπάδοντα φθέγξασθαι δοίη, μᾶλλόν γε μὴν καὶ περᾶναί τι δοίη ταῖς φιλοθέοις ἀκοαῖς ἐναρμόνιον.

280   Breck 2001, 44.

tion and actualization take a literal form in the canonical tradition as well as in the homiletic and hymnographic texts. But, as Breck points out, this interpretation happens again in *each generation*. Thus, even the interpretation itself, the sung hymn or recited sermon, is reinterpreted again and again.

Breck's description of the exegetical process is thoroughly based on a strong historicity of biblical events. However, recent scholarship has pointed out the "timeless" character of patristic hermeneutics.[281] This aspect of patristic thought is particularly important in relation to the Byzantine arts, manifesting itself in the form of a "liturgical time," which is eschatologically-oriented and elevates historical events to a universal level that penetrates ages and spaces. We shall discuss this important concept in detail below.

The concept of an ascent towards divine spheres through the written texts had a fundamental effect on the way in which the fathers approached the Scriptures.[282] The basic presupposition in the patristic period was that the Scriptures have both a literal and a spiritual import.[283] The former is more restricted by the spatio-temporal boundaries of the biblical narrative, but

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281   For instance, Lauro (2005) describes the wholesome process of passing through "temporal" interpretation of the Scriptures into an "eternal" reality in Origen's exegesis; see also Kannengiesser (2006, 206–209);

282   This idea is particularly apparent in Origen's ideas. As Lauro (2005, 37–93) discusses, Origen's early exegetical theory gives three meanings to a biblical text. Lauro calls these senses "somatic," "psychic," and "pneumatic;" the former means "a literal reading of the text that edifies the hearer by true history or moral instruction. The psychic sense is a figurative reading that speaks to the hearer's duty to live morally. […] Finally, the pneumatic sense centers on Christ, conveying insights about the Incarnation, church and Eschaton" (p. 76). According to Origen, these different meanings of the text form progressive stages of edification (see pp. 78–85).

283   This division is supported, among others, by Simonetti (1994); he further divides the spiritual sense into moral and typological categories.

The "senses" of the Scriptures have been extensively discussed by de Lubac in his monumental Exégèse médiévale (1959, 1961–64); Lubac's study is concentrated on Western exegesis, but also offers valuable insights into Greek traditions. He defines the four medieval "senses" of the Scriptures as allegory, typology, tropology, and anagogy. As we will see below, the issue of patristic exegetical "methods" has become a point of contention in contemporary scholarship, and these "senses" cannot be plausibly separated; for a persuasive reconsideration of terminology, see Young 1997, 186–201.

the latter guides the believer closer to God and spiritual reality.[284] The fathers approached these higher spheres through *theoria*, or contemplative insight, a term that begins to appear in fourth and fifth-century exegesis.[285] *Theoria*, as conceived by Byzantines, can only be acquired through personal spiritual activities.[286] Thus, the term embodies in itself the role of the interpreter in the process of finding the "spiritual" meaning of the Scriptures.

In order to understand the exegesis employed particularly in hymnography, we have to bear in mind that these poems were written mainly by monastic authors whose communities strive to follow Christ's example in its fullness. Thus, the liturgical hymns are created within the atmosphere of a contemplative lifestyle, in spiritual *theoria*. Often the poems interpret and analyse biblical events – in the case of the Entrance, also apocryphal – and draw connections between various times and places, again creating a "timeless" liturgical time, exactly like the monastic lifestyle itself. The monastics try to preserve and re-actualize the monastic foundation laid by the previous generations.

Surprisingly, even though hymnography is so central to the exegetical processes of liturgical worship, its role in interpreting the Scriptures has often been underestimated in favour of patristic homilies.[287] However, hymns do have their own exegetical value when compared to sermons. As C. Hannick points out,

> in hymnography, from the time of John of Damascus, and to a lesser extent from that of Sophronios of Jerusalem, the distinguishing features which set patristic homily apart from patristic scriptural commentary – namely, typology and allegory, which are far more than simply rhetorical devices – are developed and lead to an independent method of exegesis. Hymnography has its own rules, but it also adopts many taken from homiletics and develops them further. For the homily, a particular point in the liturgical proceedings was prescribed. Hymnography, on the

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284   See Kannengiesser 2006, 206.

285   See Blowers 2009, 178; he calls *theoria* "the church's sanctified intuition of the meaning of texts in relation to the christocentric totality of the Bible."

286   For example, Clement of Alexandria, in his *Stromata* 1:2:327, claims that true *theoria* can be achieved by only be few, while it remains unattainable to the majority of believers.

287   E. Theokritoff (2005, 260) describes the relationship between hymnography and homilies as an exegetical genre in liturgical worship by saying that "the profusion of hymnographic texts, which throw light on the scriptures, by no means precludes further exposition in sermons, as we see both in later patristic times and today. What it does is provide a framework for such exposition."

> other hand, includes without exception all biblical readings, and, using the format of the troparia and stichera to provide a commentary on individual verses of the psalms, applies a method which breaks down divisions between individual books of Scripture and between the Old and New Testament, in order to reconstruct the entirety of salvation history in relation to the *telos*, the *teleiosis*.[288]

In the case of the Entrance, these divisions between the individual books of the Scriptures also take into account the *Prot. Jas.* In this way, the hymnographers sometimes create a manifold synthesis between the Old and the New Testaments as well as the apocryphal text. In the following paragraphs, my intention is to discuss how this synthesis is rendered through the use of, again, a synthesis of interpretational methods employed in hymnography.

Typologies or allegories?
In the study above, I have discussed the images of the Theotokos in the hymnography of the Entrance. As we saw, these references are sometimes very complex and manifold; however, they do not seem to disagree with each other, but, rather, aim at presenting a multi-faceted view of the great feast, combining different exegetical and rhetorical methods in a creative way. The Incarnation is the reference point for the images of Mary; in this way, Byzantine hymnography is christocentric.

This exegetical idea represented in hymnography corresponds to a more general Byzantine conception of exegesis. It has become clear that in patristic exegesis the Scriptures are considered a unity with a common *skopos* ("aim"), inspired by God and guiding the believers towards *telos*.[289] As Christians considered themselves the "new Israel," the continuation of the Old Testament, they interpreted the whole of the Scriptures, including the Old Testament, from their own point of view, i.e. christocentricly.[290]

This is exactly the context in which typological and allegorical interpretation and the debate on their patristic usage fall.[291] After World War II, the

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288 Hannick 2005, 76. See also Bucur 2007 for further discussion on the use of exegetical methods in Byzantine hymnography.

289 See, for instance, de Lubac 1959, 305–363; Gorday 1983, 34–39; Young 1997, 7–45; Blowers 2009, 178–181.

290 See Longenecker 1999, 187–189; Weinrich 2000; Kannengiesser 2006, 207–208.

291 Young (2008, 845–849) provides a brief literature survey on relevant studies.

idea of separating these two exegetical "methods" emerged, especially in the work of J. Daniélou.[292] However, during the past few decades, it has become evident that a clear division between the two methods, or rather between any methods of patristic scriptural interpretation, is not tenable.[293]

Typology refers to the existence of a "type," which, according to the definition presented by Kannengiesser, is "a person, an event or an institution with a lasting significance which enables that person, event or institution to signify someone or something in God's future acting in history."[294] Allegory, on the other hand, refers to the "hidden" meaning of the text, and is not necessarily attached to the historical essence of the text.[295] Traditionally, these terms are connected to the Antiochian and Alexandrian "schools" of biblical exegesis. However, as M. Simonetti remarks, firstly, the Antiochian "school" cannot be called a school in the meaning of *didaskaleion*, since it is not based on teacher-pupil lineages. Secondly, scholars during the recent decades have questioned the division between these "schools."[296]

292   See Daniélou 1950.
293   This view is supported, for example, by Young (1997, 189–201), Böhm (in Kannengiesser 2006, 213–227), and, in the context of hymnography, Bucur (2007).
294   Kannengiesser 2006, 230.
295   Allegory is an ancient form of discourse. However, the Christian understanding of allegory was heavily influenced by Platonistic philosophy, which is dominated by the ideas or forms that exist in a transcendent reality. The visible world is merely a reflection of these true ideas and exists in a state of constant change, while the true world – which is unseen – remains immutable; for an introduction to Plato's theory of ideas, see Ross 1951.

      These Platonist ideas also influenced Jewish exegesis through the Neo-Platonist philosopher Philo of Alexandria, who interpreted the events of the Old Testament in an allegorical way. He thought that the historical interpretation of the Scriptures did not represent a correct image of God and thus used the method of allegory in order to abandon the historical truth and give events symbolic meanings; see Philo's *Legum allegorie*, for an allegorical interpretation of Genesis, and Borgen 1997 for an introduction to Philo's life and thought.
296   See Simonetti 1994, 67–69. This question is also discussed by Young (1997, 161–185), in the form of an excellent articulation of the connections and differences between these two "schools" (pp. 182–185). She argues that the Antiochians used the standard literary techniques of the rhetorical schools to protest against – what they considered – arbitrary deductions based on esoteric philosophy, particularly Origen's interpretations. On the other hand, Young asserts that Origen was, indeed, the first to apply these methods in biblical interpretation, and the Antiochians also allegorized in their theology; thus, there

F. Young has listed several types of allegories and typologies. The former include, for example, purely rhetorical allegory, parables, prophecies, moral, and theological allegories; by the latter, she means the process of God becoming the true meaning of the text and the universe. On the other hand, types, according to Young, can be exemplary, prophetic, spatial or recapitulative.[297] As becomes clear in her categorisation, these groups overlap, and typology is, at least in patristic thought, a form of allegory.

Another aspect worth considering in the concept of types and their antitypes, a structure so crucial for the hymnography of the Entrance, is the question of the historical relationship between types and antitypes. J. Breck suggests a reciprocal historical movement between them:

> The unilateral movement from past to future or from earth to heaven represents only part of the story. Most importantly, it must be understood that typology involves a *double movement*: from past to future, but also from the future to the past. That is, within the type the antitype or archetype is already proleptically present, present by anticipation, as in the formula "already but not yet (in fullness)."[298]

In a more concise formula, Breck calls typology "a divine mode of activity within history."[299] Lately, however, his strongly historical views – let it be a double movement instead of a unidirectional one – have been challenged. I believe that the first key to understanding typology is the synthesis of *synchronic* and *diachronic* readings of the Bible, also practiced by the fathers. Kannengiesser points out that these readings exist simultaneously, as history (in the meaning of *Geschichte*) is always an interpreted history; the believer, in his or her search for divine truths, "is a part of a synchronic community of faith which is again part of a diachronic community of faith."[300]

F. Young states frankly that the modern historical consciousness has produced an idea of typology, which lacks a basis in patristic thought, in which

was far more overlap between the two "schools" than has previously been recognized. The difference, however, was the emphasis the Antiochians put on the narrative flow of their typological interpretations, guided by *theoria*, differing from Origen's symbolism, which could fucntion without narrative continuation.

297 For detailed listings, see Young 1997, 192 (allegory) and 201 (typology).
298 Breck 2001, 23.
299 Breck 1986, 41.
300 Kannengiesser 2006, 225.

there is a requisition of a historical on-going basis between the "type," and the foreshadowing of an "antitype." According to patristic conceptions, the "type" is a *mimetic* element, and can be any pattern that foreshadows its fulfilment. According to Young, "it is not its character as historical event which makes a 'type'; what matters is its mimetic quality."[301] Later on, Young discusses the exegesis of Ephrem the Syrian and refers to a "sacred time" (comparable to the concept of "liturgical time" employed in the present study), confirming that Ephrem

> encourages us to recognise that typology works at the intersection of the synchronic with the diachronic. Typology does not simply operate in the linear-eschatological time-frame, nor should we be tempted to bring back the historicity of event [...] The particularities of the earthly realm, whether those of nature or scripture, become luminous in a hidden eternal reality.[302]

It is no wonder that Ephrem as a hymnographer represents this kind of biblical typology, elevated above history; as we noted above, in the quotation from C. Hannick, hymnography characteristically breaks more borders than sermons do. He also plausibly remarks that typology does not mean mentioning an Old Testament event only as a *protyposis* of the New Testament person or event. Instead, typological terms can sometimes be connected to several objects instead of a single linear type-antitype relationship.[303]

These complex and "eternal" typologies are by no means the only biblical interpretation found in the hymnographic *corpus* of the Entrance. Moreover, the types are not only interpreted "typologically," but through various means. For example, as we observed above in our analysis, Psalm 44 constitutes one of the most important Old Testament references of the feast, and it is extensively projected on Entrance procession. None of the homilists or hymnographers considers the procession described in the Psalm a historical event; this is of no interest to them. Instead, the *doxastikon* of the *stichera kekragaria* of the Small Vespers describes how David "foresaw" the events of the Entrance when composing his Psalm: Ὁ Δαυῒδ προανεφώνει σοι Ἄχραντε,

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301 Young 1997, 152–153.
302 Young 1997, 156.
303 See Hannick 2005, 74–75.

προορῶν τὴν ἀφιέρωσιν, τῆς εἰσόδου σου ἐν τῷ Ναῷ.[304] Thus, the Psalm could be described as a prophecy. However, this is not the only connection the procession acquires through the hymns. Instead, the groups of mothers and virgins participating in the procession become a symbol of Mary's own virginal motherhood; at the same time, the procession has a moral interpretation, connected with the acceptance of the two accepted lifestyles in the Church. The *doxastikon* of the *stichera kekragaria* elevates the believers to this eternal reality by describing how they participate in the procession. In addition to David's prophecy, Solomon is also granted attributed a vision of the Entrance.[305] Such an elaborate interpretation of the biblical prophecies, connected with their moral and dogmatic connotations, is far from a merely "historical" typology.

We also saw the image of the Theotokos as a dove. In some references, she is understood to be the antitype of the dove that proclaimed salvation to Noah (chapter 2.2.2.), while the same word is used to connect her with the sacrificial offering (chapter 2.2.4.); in the latter theme, the typology is extended from the time before Mary to the New Testament, where Christ sacrifices himself for the humanity. One can also observe moral dimensions in this image. The sacrificial action of the Theotokos is closely connected to the image of her as an obedient monastic, fulfilling her duties and serving all other members of the community. Through this personal ascesis, she also offers her sanctified body for divine purposes, namely the Incarnation.

Another example is the heavenly nourishment brought by an angel, which served as a mimetic image of both the nourishment brought to Elijah and the body of Christ in the divine Eucharist (chapter 2.2.7.); the same theme can be further understood as an anagogic symbol of the divine liturgy, in which angels serve together with men. The fact that Mary received this

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304 "David proclaims you, o undefiled one, foreseeing the dedication of your entrance into the temple."

305 Ἄσμα τῶν ἀσμάτων, ὁ Σολομὼν σοι βοᾷ, τίς ἡ κόρη αὕτη, ἡ ἀναβαίνουσα, ὡραϊσμένη φαιδρῶς, ἐν τῷ ναῷ πρόοδον, βλέπων σου Παρθένε. ("Composing the song of songs, Solomon cries out to you at seeing your procession unto the temple, o Virgin: "Who is this ascending daughter, so brightly adorned?" Sinait. gr. 570, 4th *troparion* of the unpublished 2nd ode of the kanon of the feast.)

mystical nourishment in the Holy of Holies comes to symbolize the altar of the Christian church, where the Eucharist is served.

To conclude, there is also a hymnographic passage in the unpublished 2nd ode of the 2nd kanon of the feast in Sinait. gr. 567 that reveals the source of all typological interpretation of the Scriptures, where the hymnographer speaks with the voice of the Lord himself, calling the types symbols:

Ἴδετε, ἴδετε ὅτι ἐγώ εἰμι Θεὸς,	Behold, see that I am God,
ὁ προτυπῶν πάλαι τὴν ἐμήν,	prefiguring my mother in past times
διὰ συμβόλου μητέρα,	through symbols,
καὶ στάμνον καὶ λυχνίαν,	depicting her as a jar, lamp,
ναὸν τὴν πύλην τὴν ῥάβδον καὶ θρόνον,	temple, gate, rod,
καὶ χρυσοῦν θυμιατήριον δείξας αὐτήν.[306]	throne, and golden censor.

From these examples, it is clear that the above-presented idea of a holistic interpretation of the Scriptures applies particularly to hymnography, and that there is no reason for a definite division between the different "methods," such as typology, allegory, or anagogy.

This interpretation is also attested to by other liturgical arts, such as the "timeless" images of Mary, that can be seen in iconography. My examples are from the Peribleptos church.[307] The first example derives from a narrative; in the composition of the Burning Bush, Mary is depicted inside the burning bush, beheld by Moses (Illustration 6). The Theotokos is also depicted in an illustrated dream of Nebuchadnezzar (Illustration 7). In Illustration 8, she is integrated into a prophecy, namely the closed gate of the temple beheld by Habakkuk, and finally, Illustration 9 connects her with the couch of Solomon, a poetic image from the Song of Songs.

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306   5th *troparion* of the 2nd ode, Sinait. gr. 567.
307   For more information on the monastery of Peribleptos, see Janin 1969, 218–222.

Illustration 6. Mary as the burning bush, Peribleptos church.

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Illustration 7. Dream of Nebukadnessar, Peribleptos church.

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Illustration 8. Mary as the closed gate of the temple, Peribleptos church.

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Illustration 9. Mary as the couch of Solomon, Peribleptos church.

© Johannes Karhusaari.

Σήμερον and "liturgical time"

The "liturgical time" of patristic biblical interpretation is enhanced by poetic expressions in hymnography. I mentioned above the rhetorical devices of *anaphora* and *enargia* in the form of the use of σήμερον, a word used abundantly in the hymnography of the feast and further strengthened by the use of present tense verbs. However, there is one hymn, the *doxastikon* of the *aposticha* of Great Vespers, that can be placed in a special category within the σήμερον repertoire.[308] As C. Troelsgård points out, "the nucleus of the Σήμερον/Hodie repertoire is associated with the celebration of the Epiphany and Christmas.[309] […] Other parts of the repertoire seem to have been modelled upon this original one for Epiphany and Christmas or developed from it under different circumstances and in different surroundings. The repertoire was extended to the feasts of saints, especially of the Virgin Mary and John the Baptist."[310]

A. Schmemann writes on the essence of σήμερον chants in his treatise on Great Lent. He warns of the danger of interpreting σήμερον only as a rhetorical method (which it undoubtedly also is) and being too rational about the Church's hymnographic material. Instead, *today* in the liturgical experience of the Church expresses the eschatological character of Christianity. According to Schmemann, events we celebrate become present in *this time and space*.[311] This idea is especially present in the Byzantine teaching on the Eucharist, according to which the Eucharistic sacrifice *cannot be repeated*, as each Eucharistic liturgy instantiates the unique event that in itself is free of space and time.[312] Schmemann's views could be enriched by the patristic con-

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308   See chapter 2.2.6.

309   The famous σήμερον chants for Christmas and Epiphany are in the service of the Royal Hours. These hymns have a similar structure to the famous Σήμερον chant of the Orthros of Good Friday. This is a part of a common liturgical structure apparent in both of these great feasts, which includes the Liturgy of Basil the Great in combination with Vespers on the eve of the feast day.

310   Troelsgård 1990, 3.

311   See Schmemann 1974, 80–84.

312   See Schmemann 1966, 33–36. The idea of this liturgical time, in the footsteps of Fr Schmemann, has also been studied by A.C. Calivas (2003, 37–48): he draws his ideas from the theology of the eighth day, which is the eschatological dimension (*kairos*) of Orthodox worship as opposed to the profane time (*chronos*) (p. 39).

ception of exegesis, as we remarked upon in the previous paragraphs. Celebrated events do not only become present in our spatio-temporal world, but rather the believers are elevated through contemplation to a reality that is universal, free of the limitations of space and time.

There are also other rhetorical methods that aim at emphasizing the presence of the events. In chapter 2.2.6., I noted the *doxastikon* of the *aposticha*, where the groups of virgins and mothers are both a symbol of the paradox of maternal virginity in the Theotokos and also represent the groups of virgins and women in the church space, confirming the two acceptable lifestyles of a Christian, monasticism, and marriage. After referring to these groups in an enargetic way, the author of the hymn exhorts all believers to join in Gabriel's greeting of Mary. Altogether there are three time layers that overlap in this hymn, as the believers join the events of the Entrance and the end of the hymn connects the Entrance, again, with the Annunciation. Such complex connections of time appear in other hymns as well; for instance, there are passages in which David is described as crying out directly to the Theotokos, sometimes together with the believers praying in the church, thus combining three different time layers in the same sentence:

Δαυΐδ προεξάρχων τῆς χορείας,	David, leading the choir,
σκιρτᾷ καὶ χορεύει σὺν ἡμῖν,	leaps and dances with us,
καὶ βασιλίδα κράζει σε,	and shouts of you
πεποικιλμένην Ἄχραντε,	as the adorned Queen,
παρισταμένην πάναγνε,	o undefiled and purest one,
ἐν τῷ Ναῷ τῷ βασιλεῖ καὶ Θεῷ.[313]	placed for King and God in the temple.

The speech of the hymnographer to the persons involved in the events, which does not always appear in the form of a prayer but, rather, as questions or exhortations. For example, in the second kanon of the feast, the poet uses a direct imperative to Joachim and Anna, combining it with the use of σήμερον:

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[313]   1st kanon of the feast, 2nd *troparion* of the 3rd ode. A similar reference can be found in the 2nd kathisma of the forefeast: Δαυΐδ προοδοποίησον, ἐν τῷ Ναῷ τοῦ Θεοῦ, καὶ χαίρων ὑπόδεξαι τὴν Βασιλίδα ἡμῶν, καὶ ταύτῃ ἐκβόησον. ("David, proceed ahead in the temple of God and rejoicingly receive our Queen and cry out to her.")

Ἰωακεὶμ εὐφραίνου σήμερον,	Joachim, rejoice today
καὶ ἀγάλλου Ἄννα τῷ πνεύματι,	and Anna, take delight in spirit,
τὴν γεννηθεῖσαν ἐξ ὑμῶν,	when you take the one who was born from you
τῷ Κυρίῳ προσάγοντες,	to the Lord
τριετίζουσαν ὡς δάμαλιν,	as a three-year-old heifer,
σεμνὴν τὴν Πανάμωμον.[314]	the sacred and most unblemished one.

Both the use of σήμερον and the speech of hymnographers and homilists to the persons present in the celebrated events fall under the rhetorical method called *enargia*. The hymnographic *corpus* is rich with different devices that seek to provide a vivid description of the feast, trying to create the feeling in believers that they, indeed, partake in the events of salvation history. The rhetorical devices that aim at the sense of the presence of God and His saints will be discussed more in chapter 4, but here, I want to point out the role of dialogues in this "timeless" conception.

I. Lunde, in her study on the Russian 12th century homilist bishop Cyril of Turov, has divided dialogue forms into two categories: the "extra-textual" dialogues that are conducted by the deliverer of the sermon, while "inter-textual" dialogues are discussions described by the homilist and, as such, have a more dramatic character.[315] Hymnography, being a more concise literary genre, switches between these dialectical forms. For instance, the *doxastikon* of the *aposticha* uses these two forms by not only moving elastically between them but also by using them simultaneously. The address to virgins and mothers can be applied to both the believers present in the church space and the procession that took place in the temple.[316] In the style of Middle Byzan-

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314   2nd *troparion* of the 3rd ode.

315   Lunde 1999, 84–101.

316   As M. Cunningham (2008, 253–254) points out, even though "hymnography, including the monastic genre of the kanon, does, as we shall see later, include some dialogic development of biblical themes, this is limited to a certain extent by metrial and thematic considerations. The longer and less fixed genre of the festal sermon, on the other hand, allowed more scope for dramatic treatment of the subject matter." Thus, the homilies allow for a more detailed and deeper development of the characters of the dialogue, while hymnography changes directions more suddenly. The differences in the performance of a kanon compared to a homily, however, also affect the delivery of the dialogue form. While the antiphonal singing automatically creates a dialogical impression, the deliverer of the homily cannot switch between the characters of the dialogue quickly without risking the loss of the audience's attention and failing to keep them on track as the dialogue proceeds.

tine hymnography, the dialogical structures are presented in a less dramatic way. M. Cunningham calls this "soliloquy", in which the author of the poem is a representative of the community when addressing the saints of the events. This form of dialogue has its precedents in Romanos's *kontakia* and earlier Semitic literature.

Hymnographic exegesis?

Another question needs to be asked: is there something unique in the exegetical interpretation employed in hymnography when compared to other forms of literature? In order to demonstrate the process of exegesis as spiritual activity in context with the hymnography of the Entrance, one could summarize the different stages as follows:

1. The author of the Scriptures writes his text, inspired by the Spirit.
2. The author of later Scripture, including the *Prot. Jas.*, contemplates extant literature in contemplative *theoria* and reveals the "true" meaning of the text.
3. The hymnographer, in his turn, reflects on these texts in *theoria* and writes his or her own interpretation, creating an interwoven garment of cross-references with various interpretations.
4. The listener or reader of hymnography contemplates these texts in his own time and re-interprets the complex exegetical structures, affected, perhaps, by the musical performance. Also, it is necessary for him to re-evaluate the meaning of the text *pro nobis*; through *theoria*, believers interpret the Scriptures with the aid of hymnography both *diachronically* and *synchronically*, extracting the dogmatic symbols, moral advice, and, finally, an elevation towards God and divine reality free of time and space.

Theoria is particularly relevant in the phases of the creation and rendition of the hymns. As I mentioned earlier, they both take place most often in the context of liturgical participation. The hymns are most often composed and most extensively used in monastic environments, where spiritual contemplation constitutes the most important part of the ascetic lifestyle.

As we have seen, when deciphering the different scriptural interpretations in hymnography, other patristic literature is of immense help. The patristic homilies in particular demonstrate a more free literary form that allows the author to express his ideas in a clear and, perhaps, more straightforward way. The comparative study between hymnography and homiletics reveals to us many essential elements of hymnographic exegesis.

Nevertheless, it must be recognized that hymnography as such does have exegetical variants that homilies usually lack. Such variants would include the complex use of time structures and the manifold use of exegetical connections, as we saw in chapter 2.3.3. This type of complex, compact, and concise typological thinking is, moreover, imposed by the brevity of hymnographic forms.

There are also some forms of expression in the Middle Byzantine period that are typical of homilies from the first group and the hymnography of the feast, but which are missing from the homilies of the second group. The typological ideas themselves remain similar in the second group of homilies as well, but their presentation is different. The language of the homilists of the Middle Byzantine period is more greatly influenced by hymnographic expressions, as many of the homilists were active also as hymnographers. The homilists of the first group together with hymnographers use the rhetorical device of *enargia* and create a more intense feeling of participation as compared to the homilists of the second group. They speak directly to the Theotokos, her parents, Zacharias, the people of Israel, and the prophets that proclaimed her in typological images, as if they were in the same room, using dramatic dialogues and long passages of *anaphora*, such as σήμερον. Conversely, homilies of the second group tend to be more narrative-oriented accounts and analyses of their theological significance.

The feast of the Entrance is a marvellous example for the study of exegetical structures in Byzantine theology. Its background, based on apocryphal material, offers an excellent basis for this kind of analysis. The complex structures of patristic biblical exegesis, combined with the quasi-authorized position of the *Prot. Jas.* and the obscure history of the celebration of the Feast, forces the reader to look for the Byzantine theological concepts of the feast within the hymnographic and homiletic corpus. In the following chapters, I will study how this complex notion of "liturgical time," combined with the rhetorical means of making the feast present, is expressed in Byzantine liturgical music and iconography.

3.

BYZANTINE MUSIC AS A SOURCE FOR THE INTERPRETATION OF HYMNOGRAPHY

3.1.   WORDS AND MELODIES IN CO-OPERATION

Even though this study does not belong to the field of musicology as such, I believe that knowledge of the aesthetic and theological value of Byzantine church music would contribute greatly to a more profound understanding of hymnography. Musical performance is, after all, an intermedial art form that is inextricably connected to hymnography as it acts both as a literary genre and sung poetry. Moreover, the significance of the words of the sung hymns is characteristic for the Eastern rites of Christian worship. The Byzantine liturgical tradition not only rejects the use of musical instruments, but also the *typika* do not include any references to the use of complete silence as a part of the divine service of the worshiping community.[1] As N. Lossky points out in his essay on the theology of liturgical music, the danger of silence is the intrusion of *individual* thoughts in the church service. According to the Orthodox understanding of liturgical life, no expression of individuality is seen as a desirable element in the divine service. Thus, using a common text, the believers can genuinely create a unity in Christ.[2]

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1   Surely, silence does have its position in personal prayer and, of course, is in the centre of the hesychast movement; moreover, silence is necessary for keeping order in the offices. However, it does not exist as a designated part of the Byzantine liturgy, in which the clergy would participate, unlike in some Western rites: for relevant discussion, see Kunzler 2002, esp. pp. 162–163.

2   See Lossky 2003, 104–105.

The importance of the hymnographic text in church music clearly emerges from the Scriptures themselves, where Christ warns his disciples, when praying, not to use "vain repetitions, as the heathen: for they think they shall be heard for their much speaking." (Matthew 6:7) Also, I see the ideal of non-silent words as a way of preventing heretical thoughts during the office. The 15th canon of the Council of Laodikeia orders: "No others may sing in the church than the canonical singers who stand on the *ambo* and sing from a book."[3] The 59th canon of the same council says: "No private psalms or non-canonical books may be read in the church but only the canonical books of the Old and New Testament." From these rules it becomes evident that the order of the liturgical practice at that time considered the singers to gather together the expressions of the faith of the believers. A general silence could have caused disunity in the communality of the faithful.

In the present chapter, I will discuss some important patristic aspects of church singing and its perception by believers. After this, I will note the steps of an exegetical process in the creation and performance of a Byzantine hymn. The theological comprehension of the role of singing in the Byzantine church is crucial for understanding the ideological context of the musical structures of the hymns analysed later in this chapter.

3.1.1.   PATRISTIC IDEALS FOR CHURCH SINGING AND ITS PERCEPTION

The theology of church music, as represented by patristic authors, has become an object of scholarship only recently.[4] The root of the patristic understanding of church singing is the idea of music as *ancilla verbi*.[5] The church fathers of

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3   See Seppälä H. 2005[a], 9–25 for further discussion on the canons concerning church singers and their interpretation; the translations of the canons quoted here are from this volume.

4   For the most important studies with aspects of patristic thought, see Βουρλής 1994; Lossky 2003; Seppälä 2005[b]. The difficulty in the case of early patristic authors is the confusion in terminology, as the words ψάλλω and ψαλμῳδία have several meanings. In modern Greek, they mainly refer to the sung performance of church music, but the original etymology refers to the psalter, an instrument that also gave a name to the book of Psalms. Thus, the contemporary reader must be aware of the danger of anachronism in such readings.

5   As is commonly known, the tradition of Byzantine church singing forbids the use of instruments. One of the main arguments for exclusively vocal music is that only the human voice is able to exclaim words. Additionally, instruments were used in ancient Greek mu-

the first millennium see prayer words as something more than a mere seman-
tic instrument. Through *logos*, they have a connection with the *nous* and
the soul itself. Gregory the Theologian describes the process of transmitting
logos, in the sense of reason or thought, through *logos* itself, in the meaning
of word: "How does the *logos* originate from the *nous*, and gives origin to a
logos in another *nous* and how is a meaning distributed through *logos*?"[6] Also,
Anthony the Great summarizes the whole spiritual meaning of the *logos*: "The
soul is in the body, and in the soul there is the *nous*: in the *nous* there is the
logos, through which God, who is sensed and praised, makes the soul immor-
tal and grants her incorruptibility and sweetness."[7]

This leads us to the question of the perception of hymnography, which
occurs mainly through means of music,[8] and its impact on the believers.
Surprisingly, this field has not widely aroused scholarly interest.[9] However,

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sic, which, in the Christian thought, was associated with idolatry and circus ceremonies,
during which martyrs were killed. Thus, instrumental music was also avoided because
of its negative connotations (see Βουρλής 2005, 76; for patristic treatises on the negative
impact of instruments, see Epiphanios of Cyprus's *Adversus Nicolaitas*, PG 41, 320–329,
especially 325–328). According to N. Lossky (2003, 108–109), the respect shown to the
verbal quality of church music has, in contemporary liturgical practices, resulted in the
avoidance of silent moments in the Orthodox church services, which runs contrary to
many Western rites: "La parole doit s'effacer pour devenir transparente au Verbe et à la
communion des fidèles avec Lui. C'est en cela que l'on peut parler du *silence* de la parole
liturgique. [...] Il ne s'agit pas, on l'aura compris, d'une absence de sons ou de voix. Il
s'agit d'une *qualité* silencieuse, une qualité d'effacement pour ne jamais risquer de devenir
un "écran" entre la Parole-Verbe et la communauté. Cette qualité "silencieuse" du chant
et de la psalmodie peut s'exprimer parfois par une intensité de voix forte [...]"

6   Πῶς λόγος νοῦ γέννημα, καὶ γεννᾷ λόγον ἐν ἄλλῳ νοῒ καὶ πῶς λόγῳ νόημα διαδίδοται; *De
     moderatione in disputationibus servanda* 27, PG 36, 205ᴬ. I have decided to preserve the
     Greek word *logos* in my translation in order to convey the multiple meanings of the word.

7   Ἡ μὲν ψυχή ἐστιν ἐν τῷ σώματι, ἐν δὲ τῇ ψυχῇ ἐστιν ὁ νοῦς: ἐν δὲ τῷ νῷ ἐστιν ὁ λόγος,
     δι᾽ ὧν ὁ Θεὸς νοούμενος καὶ δοξαζόμενος, ἀθανατίζει τὴν ψυχήν, ἀφθαρσίαν αὐτῇ
     καὶ τρυφὴν δωρούμενος. (Φιλοκαλία 1974, 18). For further discussion on the patristic
     meaning of *logos* in church singing, see Βουρλής 1994, 38–66.

8   Most hymnography was originally meant to be sung. However, in the contemporary
     practice of the Greek-speaking churches that still use the original texts, some hymno-
     graphic genres are merely recited. Such are, for example, the *hypakoe*, *kontakion*, and
     oikos – the two latter in their contemporary reduced form.

9   The recent studies in the psychology of music, such as Thompson 2009, could help de-

the idea of musical elements affecting the mind has been noted already in Antiquity by Plato[10] and Aristotle,[11] among others. The same approach was continued in a Christian context by Basil the Great in his commentary on the Psalms,[12] where he claims that the melodies affect the upbringing of the soul. He exclaims, "O the wise invention of the Teacher, simultaneously making us sing and learn useful things!"[13] Thus, according to Basil, the musical performance of hymns is an essential part of the perception of their contents.[14]

The Aristotelian view of the influence of music was also continued by John of Damascus, who writes about the connection between senses and the soul and body. According to him, senses are a gate for emotions to pass into the human soul through a corporal mechanism.[15] He sees the musical dress of Byzantine hymns also as a form of pedagogical comfort:

> Thus, since God knew that many people are lazy when it comes to spiritual reading and comprehension, and that they do not accept the labour with joy, He was willing to make the sufferings more desirable and to make the labour easier. Thus, He moved the tongue of the blessed David, in order to mix the prophecy with a melody,

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cipher at least some of the processes involved in the perception of church music. Surely, the *theoria* and spiritual aspects, as understood by the Byzantines, remains beyond of the scope of such research.

10   In *Respublica* (III, 398[e]–399[b]) Plato discusses the modes of music, namely Mixolydian, Lydian, which he regarded useless; for warriors he recommends the Dorian and Phrygian modes, while certain Ionian and Lydian modes he considers convivial. Due to the lack of reliable sources, we can only guess as to how these modes would have sounded. It is also noteworthy that a similar scale terminology was passed on to Byzantine music, even though the modes do not musically represent the ancient Greek ones. For an introduction to ancient Greek musical practices, see Landels 1999; on the heritage of ancient Greek music in Byzantine chant, see Wellesz 1961, 46–77.

11   In *Politica* (1340[a]), Aristotle discusses the influence of music on the human soul. He claims that music includes elements that imitate emotions. During the performance of music, the emotions are transmitted to the soul.

12   This seems only natural, as the Cappadocian Fathers were strongly influenced by the terminology and ideas of both Aristotelian and neo-Platonistic philosophy.

13   Ὦ τῆς σοφῆς ἐπινοίας τοῦ διδασκάλου, ὁμοῦ τε ᾄδειν ἡμᾶς καὶ τὰ λυσιτελῆ μανθάνειν μηχανωμένου! *Homilia in psalmum primum*, PG 29, 213[A].

14   In his fourth homily on the *Hexaemeron* (ΒΕΠΕΣ 51, 1975, 215–216), Basil warns of the corrupting influence of worldly music on the soul.

15   *De duabus voluntatibus*, PG 95, 145[A–B].

so that being entertained by the rhythm of the melody, we would chant holy hymns with grand joy.[16]

It is noteworthy that these effects on the human soul are thought to pass through concrete musical elements. One of the most important theoretical treatises on Byzantine music, the *Great Theory of Music* by Chrysanthos of Madytos,[17] describes the different *ethe* of the *melopoeia* (melodic composition) of the precedent Byzantine musical tradition:

> *Ethe* in *melopoeia* were three, the diastaltic, the systaltic and the hesychastic. They were called *ethe*, because through them the state of the soul was observed and corrected. Diastaltic *ethos* is the one through which majesty and virile disposition of the soul, heroic deeds and related passions are expressed. Tragedy uses this *ethos* mostly and among the others, the ones that preserve this character. This *ethos* is idiosyncratic of our first and third *echos*. Systaltic is the *ethos* by which the soul is driven to humility and to cowardly disposition. This state of soul fits to erotic passions, laments, compassions and the like. This *ethos* is idiosyncratic of our second *echos* and all the plagals except the *barys*. Hesychastic is the one which is followed by serenity of the soul and a state of freedom and peacefulness. It suits to hymns, paeans, songs of praise and the like. This *ethos* is idiosyncratic of our *echos barys* and our first *echos*.[18]

The musical analysis below concentrates accordingly on the description of musical elements that aid the believers in perceiving the hymn in its liturgical context. This was particularly true during the Byzantine Empire, when the copies of liturgical manuscripts were a rarity. Nowadays we have access to

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16 Tardo 1938, 211: Ἐπειδὴ γὰρ οἶδε ὁ Θεὸς πολλοὺς τῶν ἀνθρώπων ῥαθυμοτέρους ὄντας πρὸς τὴν τῶν πνευματικῶν ἀνάγνωσιν δυσχερῶς ἔχοντας καὶ τὸν ἐκεῖθεν οὐχ ἡδέως κάματον δεχομένους, ποθεινοτέρους τοὺς πόνους ποιῆσαι βουλόμενος καὶ τὸν κάματον τέμνεσθαι, τὴν τοῦ μακαρίου Δαβίδ ἐκίνησε γλῶσσαν, μελῳδίαν ἀναμίξαι τῇ προφητείᾳ, ὡς ἵνα ῥυθμῷ τοῦ μέλους ψυχαγωγούμενοι, μετὰ πολλῆς τῆς τέρψεως τοὺς ἱεροὺς ἀναπέμπωμεν ὕμνους.

17 *The Great Theory of Music* was published in 1832 and was the first extensive theoretical treatise on the so-called "New Method" of Byzantine notation. Its author, Chrysanthos of Madytos, was one of the "Three Teachers" who were assigned to conduct the reform on the older notation which was considered too challenging. Despite its late publication date, the volume has also proved valuable as a tool for examining earlier Byzantine musical traditions, especially regarding compositional methods. See Great Theory of Music 2010 for a complete English translation and introduction.

18 Great Theory of Music 2010, 180–181. For the Greek original, see Χρύσανθος 1832.

printed books and can reflect more on the textual material as such, something that was not very common for the majority of the faithful during the Byzantine era.

3.1.2.   LITURGICAL SINGING AS EXEGETICAL ACTIVITY

Above, I presented an extensive analysis of the exegetical contents of the hymnography of the Entrance. However, the text itself is not the only exegetical factor in hymnography. The composition is, perhaps, the most important factor in the proper perception of the textual contents of the hymn. In the introduction, we noted that the most important task of Byzantine church singing is to intensify the meanings of the words. In other cases, the musical elements of the hymns might affect the perception and structure of hymnographic texts. The exegetical significance of Byzantine compositions will be discussed below together with the musical analysis.

It is commonly suggested that early hymnographers composed melodies together with the texts they wrote, even though there is no evidence to support this in the musical manuscripts.[19] It can only be assumed that their compositions logically expressed, by musical means, the structure and the contents of the hymns in their fullness. Later compositions interpret the textual contents in various ways. Some of them follow the interpretation of the hymnographers (if such interpretation can be assumed to have survived), while others, perhaps, diverge. Nevertheless, whatever the musical elements of the composition are, if it is rendered in an unclear or unintentional way by the church singers, it cannot be understood and perceived by believers in a

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19   In this case, we are actually forced to neglect the hymnographers since no Byzantine musical manuscripts with decipherable melodies exist before the mid-12th century. The palaeo-Byzantine notation, as it is commonly known, is adiastematic and cannot be transnotated into an accurate system.

      However, as A. Vourlis observes, the Greek-speaking Orthodox church has been very conservative in preserving its (Byzantine) melodic tradition together with the original linguistic and metrical form of the hymns. He even claims that the Orthodox faith was preserved through this union of melody and word (see Βουρλής 2003, 72). If we assume that the melodic tradition was preserved similarly despite the change of the notational system to the diastematic Middle Byzantine notation, we can approach the palaeo-Byzantine versions through the spectrum of the oldest versions of the Middle Byzantine melodies, something which will be done in our analysis of the *doxastikon* Σήμερον τὰ στίφη τῶν πιστῶν below.

proper fashion. Thus, the role of the performers is of great importance for the exegetical value of the hymn.

From a theological-liturgical point of view, I consider Byzantine church music a threefold exegetical process. First, the hymnographer composes a text that is of an exegetical character itself. The hymn, nevertheless, is far from being a mere exegetical poem. Byzantine hymnography always includes two aspects: it is simultaneously personal *and* liturgical, i.e. emerging from the community. P. Paschos describes the role of art in the Byzantine liturgy by claiming that in their liturgical context the arts become sanctified, and their task is to prepare the soul to receive divine mysteries. In this framework the poet – the hymnographer – is a seer who, through verbal images, leads believers to higher spheres, helping them to see the same spiritually beautiful worlds that he himself perceives in *theoria*. Paschos continues by saying metaphorically that, while ancient Greek poets were believed to be inspired by the muses, hymnographers are inspired by the Holy Spirit and, in spite of this holy influence, they still succeed in preserving their own personal, artistic style.[20]

In the second part of the process, the hymnographer or another composer creates a melody for the text, interpreting it by musical means. In addition, a composition may follow previous traditions or be an invention of his or her own. Interpretation occurs on many levels. From a metrical point of view, the melody expresses the structure of the hymnographic text by emphasizing the accentuated syllables. However, this connection also includes the obedience of musical elements to the theological thought expressed by the hymn – a connection that, as Vourlis emphasizes, was created by the hymnographers themselves.[21] Vourlis summarizes his thought: "The Orthodox Church has as a basic principle in its compositions the obedience of the melody to the word, and the simple clothing and interpreting of the theological meanings of the word through the melody."[22]

Thirdly, the church chanter interprets the composition with his own voice and thus transmits his understanding of both the text and the musical

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20   See Πάσχος 1999, 228–229.
21   See Βουρλής 1993, 93.
22   Βουρλής, 71; the translation is by the author of this thesis.

composition to the believers in the church. Because of this, it was customary in the Byzantine church to ordain chanters to the lower *kleros*.[23] The study of chant interpretation is, however, far beyond the scope of this study as it would require the adoption of a much more extensive methodological toolkit. Additionally, as our study concentrates on the Middle Byzantine era and, secondarily, its influence on medieval Greek culture, it is impossible for us to study chanters' musical interpretations from the era before recordings. As such, none of the musical compositions studied below belong to the standard chant repertoire today.

As a conclusion, we could say that the process of the exegetical activity of church singing is divided into three persons: the hymnographer, the composer of the hymn (who originally, in many cases, was the hymnographer), and the chanter. The contribution of all these three persons is, then, interpreted by the listener. The consideration of all these dimensions is essential to the following analysis of the role of the musical elements in the interpretation and perception of hymnography.[24]

3.2.   MUSICAL INTERTEXTUALITY IN THE HYMNOGRAPHY OF THE ENTRANCE: THE SELECTION OF *ECHOI* AND *AUTOMELA*

The interpretation of the contents of the text, expressed through the medium of Byzantine liturgical music, can be divided into two categories. The first, which could be called a macro-level, includes the selection of *echoi*[25] and the

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23   For further information on the order of the church singers, see Seppälä H. 2005ᵃ, 9–13.

24   The exegetical process is tightly connected to the creation and performance of hymnography as a rhetorical process. This will be studied more closely in chapter 4.

25   The *echos* is the basic modal building-block of Byzantine chant: therefore, all Byzantine melodies, excluding some cases of palaeo-Byzantine hymns are ascribed to a certain *echos*. In the present work, the equivalent English word is *mode*, while in some other instances *tone* is preferred. In the medieval repertoire, the *echos* does not necessarily seem to be a fixed scale structure. However, it is typical for each mode to have a tonal basic tone, and each mode usually employs a typical repertoire of melodic formulas. In the "New Method" of Byzantine chant, the elements of the *echos* are defined more explicitly. For example, each mode includes a modal basic tone, a specific scale, typical melodic formulas. For a brief introduction to the concept of modality in medieval chant repertoire, see Troelsgård 2011, 60–75; for a more extensive study on the history, development and functionality of the Byzantine eight-tone system, see Αλυγιζάκης 1985.

use of the *automela-heirmoi* system of melodic and metrical prototypes;[26] the second, which could be called a micro-level, is the analysis of more detailed melodic structures. The present chapter concentrates on the former category, while the latter category will be studied in the following chapter.

Archbishop Job (Getcha) has pointed out the significance of an intertextual structure in the system of *automela* and the selection of *echoi*.[27] He suggests, on the basis of evidence in an early Georgian *Iadgari*,[28] that *automela* are melodically prior to the creation of a systematic *Oktoechos* chanting tradition.[29] Furthermore, Getcha admits that the selection of the *automela* for the great feasts of the liturgical year may have been chosen because of their musical popularity. However, he also proposes the following:

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26   Byzantine hymnography includes two systems of model melodies and their contrafacta: in both systems, the prototype provides both a metrical and melodic model for the dependent hymns. In the repertoire of *stichera*, the prototypes are called *automela*, and the hymns composed according to their model *prosomoia*. Both in earlier and contemporary chant practice, *automela* are primarily transmitted as oral tradition; they have, however, been documented both in certain musical manuscripts from the thirteenth century onwards and in printed chant books. The system of *prosomoia* chant is further extended to *kathismata* (or *apolytikia/troparia*) *prosomoia* and *exaposteilaria prosomoia*.

       A similar system exists in the kanons, where each ode provides a model melody (called *heirmos*) to the following *troparia* of the same ode. Each echos includes an extensive amount of such prototypes, which, textually, usually reflect the contents of the respective biblical ode. In the manuscript tradition, the *heirmoi* are much more widespread than *automela*, the former being assembled into collections called *Heirmologia*. In the contemporary tradition, *Heirmologia* still exist, but most kanons are performed by heart, whereas the heirmoi are based on oral tradition. For a brief introduction and samples of these chant genres, see Troelsgård 2011, 78–81; for a more thorough presentation of the *automela* see Husmann 1972; for the *Heirmologion*, see Velimirović 1973.

27   See Getcha 1999.

28   *Iadgari* is a Georgian translation of *Tropologion*, in other words, an anthology of hymnography. On the tradition of the *Iadgari*, see Древнейший Ядгари 1980.

29   Getcha 1999, 205. Getcha draws an example from the *automelon* Ἔδωκας σημείωσιν, which appears twice in the Iadgari: firstly, as an *idiomelon* without any modal designation, secondly as a Sunday *Oktoechos* melody of the seventh ekhos. However, in the later Byzantine Eight-Mode cycle, this *automelon* is considered as a fourth mode. For the early development of the *Oktoechos* system and its manuscript sources, see an excellent recent study by S. Kujumdzieva (Кюмджиева 2013).

> nous nous permettons de fonder notre réflexion sur les liens, les parallélismes et les similitudes créés par l'utilisation de ces automèles dans l'ensemble hymnographique des grandes fêtes. Il faut dire qu'il n'y a habituellement aucun lien textuel entre les prosomie et l'automèle, sinon par la structure syllabique, une répartition identique des syllabes accentuées et par le nombre de phrases mélodiques, comme nous l'avons vu plus haut. Cependant, le fait d'avoir choisi de rédiger, et par conséquent, d'interpréter le prosomion selon le modèle d'un certain automèle plutôt qu'un autre n'est pas sans laisser entrevoir certains liens ainsi tissés entre les différentes fêtes et parfois même entre des thématiques très proches sur le plan théologique.[30]

I will now proceed to an intertextual study of the musical framework employed in the hymnography of the Entrance in relation to other great feasts of the Byzantine liturgical calendar.[31] Intertextuality is unequivocally the way in which musical emphasis can be given to the hymn in this case. Since the melody is standard and fixed, it is unlikely that it would interpret the contents of the text by itself, if the possibility of improvisation during the performance of the hymn is excluded. It must also be noted that the *Oktoechos* system had already been strongly established at the time of the creation of the hymnography of the Entrance. Thus, the *automelon-heirmos* system was already fixed, and the vagueness regarding their modal designations had disappeared. As we will observe below, the intertextual connections based on the *automelon-heirmos* system can be divided into three levels, which are compatible with each other: the two aforementioned levels apply to level 3, and level 2 naturally includes level 1:

1)   Selection of the *echoi*.
2)   Selection of the *automelon*.
3)   Intertextual connections between the textual contents of the *prosomoion* and the *automelon*.

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30   Getcha 1999, 209. Getcha studies the links between Nativity and Theophany, the incarnational and resurrectional festal cycles, and a short general overview on all great feasts. However, he does not discuss any Marian feasts.

31   In addition to Getcha's short article, there are no significant studies of intertextuality in Byzantine music; in the field of Western Art music, the best recent introduction to intertextual research of musical structures is Klein 2005. However, thus far intertextuality is a field in musicology that, in general, has not received adequate treatment.

3.2.1.   *PROSOMOIA* AND *KATHISMATA*

When studying the usage of *automela* in the hymnographic *corpus* of the Entrance, there is one striking feature in comparison to the cycle of the other great Marian feasts of the Byzantine liturgical calendar. The *stichera* of the feast mainly consist of *prosomoia*, as opposed to *idiomela*, which are used only as *doxastika* or in the *Lite*. All other great feasts of the Theotokos include a set of *idiomela* at least to one of the other sets of *stichera*, in other words the *kekragaria*, *aposticha* or the *ainoi*.[32] What could be the reason for this? I assume that the late dating of the establishment of the feast in the cycle of Marian celebrations and the late composition of hymnography has affected the more modest hymnographic forms. *Idiomela* are, in the end, a special feature of great feasts.

Let us start from the sets of *stichera prosomoia*. As Getcha suggested above, some of the *automela* used as a prototype are standard, often appearing in the fixed, annual Menaion, the most significant ones being Τῶν οὐρανίων ταγμάτων (1st mode) and Οἶκος τοῦ Ἐφραθᾶ (2nd mode). The first one is used in all sets, while the latter is typical for *aposticha* and the *ainoi*, especially during fore- and afterfeasts and in Small Vespers of feast days.[33] These *automela* occur in various parts of the *corpus* of the Entrance: in Vespers and Matins of the forefeast, Small Vespers and Matins of the feast day, and in all services of the afterfeast up to November 24. These texts do not show any textual connection to the *automela* themselves or the *prosomoia* of other Marian feasts.

However, in the repository of *kathismata*, there are some standard melodies that appear throughout the year, one of them being Κατεπλάγη Ἰωσήφ (4th mode). It is also used in the Matins of the Entrance, both after the second Psalter

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32   In this study of great Marian feasts, I have also included celebrations that relate to the life of Christ but where Mary also has an important position. The complete list of the feasts that are studied is as follows: the Nativity of the Theotokos (September 8), Nativity of Christ (December 25), the Presentation of Christ in the Temple (February 2), the Annunciation (March 25), and the Dormition of the Theotokos (August 15). The Nativity of Christ is not considered a Marian feast, but I have included it in this study because of its close connection with the feast of the Entrance and the dominant role of the Theotokos in the events of this feast.

33   The examples are numerous. It appears as an *automelon*, for instance, in Small Vespers of the Nativity of the Theotokos (September 8) and the Elevation of the Holy Cross (September 14).

reading and the third ode of the kanon. Unlike the standard *stichera prosomoia* mentioned above, this melody does have intertextual connections with other Marian feasts, namely the Nativity of the Theotokos and the Dormition, which is also endorsed by the textual contents. In the following analysis, I have underlined the common parts between the hymns as they appear in the Greek original.

*Entrance (*Mesodion kathisma*)*

<u>Ἀναβόησον Δαυΐδ,</u>	Cry out, o David,
<u>τὶς ἡ παροῦσα Ἑορτὴ,</u>	what is the present feast?
<u>ἣν ἀνύμνησας ποτὲ,</u>	I sang before
<u>ἐν τῷ βιβλίῳ τῶν Ψαλμῶν,</u>	in the Book of Psalms,
<u>ὡς θυγατέρα θεόπαιδα καὶ Παρθένον.</u>	of her as daughter, Child of God and Virgin,
Ἀπενεχθήσονται εἰπὼν,	saying: "The virgin following her
τῷ Βασιλεῖ μυστικῶς,	and being her companions
παρθένοι ὄπισθεν αὐτῆς,	are mystically taken
καὶ αἱ πλησίον αὐτῆς,	to the King."
καὶ θαυμαστὴν ἐργάζου καὶ παγκόσμιον,	Make this feast wonderful and to be held throughout
τὴν ἑορτὴν τοῖς κραυγάζουσιν.	all the world by those why cry:
Ἡ Θεοτόκος,	The Theotokos
ἡμῖν ἐπέστη,	has come among us,
τῆς σωτηρίας ἡ πρόξενος.	the mediator of salvation.

Nativity (1ˢᵗ kathisma of the Matins)

<u>Ἀναβόησον Δαυΐδ,</u>	Cry out, o David,
τὶ ὤμοσέ σοι ὁ Θεός;	what has God sworn to you?
Ἅ μοι ὤμοσε φησὶ,	He said: "What God swore to me
καὶ ἐκπεπλήρωκεν ἰδοὺ,	he has now fulfilled,
ἐκ τοῦ καρποῦ τῆς κοιλίας μου	from the fruit of my loins
δοὺς τὴν Παρθένον·	He has given the Virgin,
ἐξ ἧς ὁ πλαστουργὸς,	from whom the Creator,
Χριστός ὁ νέος Ἀδὰμ,	Christ, the new Adam
ἐτέχθη βασιλεὺς,	is born, a King
ἐπὶ τοῦ θρόνου μου·	that sits on my throne,
καὶ βασιλεύει σήμερον, ὁ ἔχων	and today reigns He, who has
τὴν βασιλείαν ἀσάλευτον.	an unshakable rule.
Ἡ στεῖρα τίκτει,	The barren woman gives birth
τὴν Θεοτόκον,	to the Theotokos,
καὶ τροφὸν τῆς ζωῆς ἡμῶν.[34]	the sustainer of our life.

34   Μηναῖον τοῦ Σεπτεμβρίου 1993, 140.

Dormition (1ˢᵗ kathisma *of the Matins)*

<u>Ἀναβόησον Δαυΐδ,</u>	Cry out, o David,
<u>τὶς ἡ παροῦσα Ἑορτή;</u>	what is the present feast?
<u>Ἣν ἀνύμνησα φησὶν,</u>	He said: "I sang of her
<u>ἐν τῷ βιβλίῳ τῶν Ψαλμῶν,</u>	in the Book of Psalms
<u>ὡς θυγατέρα θεόπαιδα καὶ Παρθένον,</u>	as daughter, Child of God and Virgin.
μετέστησεν αὐτὴν,	Christ has translated
πρὸς τὰς ἐκεῖθεν μονὰς,	into the heavenly mansions
Χριστὸς ὁ ἐξ αὐτῆς,	her, who gave birth
ἄνευ σπορᾶς γεννηθείς·	to Him without seed.
καὶ διὰ τοῦτο χαίρουσι,	Therefore, mothers and daughters
μητέρες καὶ θυγατέρες καὶ νύμφαι Χριστοῦ,	and brides of Christ rejoice,
βοῶσαι· Χαῖρε,	crying: "Hail,
ἡ μεταστᾶσα	you who are translated
πρὸς τὰ ἄνω βασίλεια.[35]	into the heavenly Kingdom."

As can be observed above, each of the three *kathismata* begins with a question addressed to David. The *kathisma* of the Dormition includes five completely identical *kola*[36] as compared to the Entrance. Even though the *kathisma* of the Nativity has only one similar *kolon* in relation to the Entrance hymn, it does include parallel thematics: virginity and Christ as the King of all.

There is also another *kathisma* that works in an intertextual way between the Marian feasts, sung as the *kathisma* after the *Polyeleos*, following the *automelon* Τὸ προσταχθὲν μυστικῶς (4ᵗʰ plagal mode). The *automelon* itself is centred on the events of the Annunciation, and it is sung as the *apolytikion* of Matins on the fifth Saturday of the Great Lent and dedicated to the Akathistos hymn. Thus, the melody is closely linked to the Incarnation. Hymns with similar opening formulas can be found both in the Nativity of Christ and the Nativity of the Theotokos. I have underlined elements that are common for at least two *kathismata*.

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35   Μηναῖον τοῦ Αὐγούστου 1993, 195.

36   I use the term *kolon* for the smallest unit in my structural analysis. Sometimes a *kolon* could be divided into two *kommata*, but this has no great significance in the musical structures analysed below.

*Saturday of the Akathistos (*Automelon*)*

Τὸ προσταχθὲν μυστικῶς, λαβὼν ἐν γνώσει,
ἐν τῇ σκηνῇ τοῦ Ἰωσήφ, σπουδῇ ἐπέστη,
ὁ Ἀσώματος λέγων τῇ Ἀπειρογάμῳ·
ὁ κλίνας τῇ καταβάσει τοὺς οὐρανούς,
χωρεῖται ἀναλλοιώτως ὅλος ἐν σοί.
Ὃν καὶ βλέπων ἐν μήτρᾳ σου,
λαβόντα δούλου μορφὴν,
ἐξίσταμαι κραυγάζειν σοι,
χαῖρε, Νύμφη ἀνύμφευτε!37

Having secretly received a command,
the Bodiless one hastened into Joseph's dwelling
and said to the Virgin:
He who bowed the heavens with his descending
is unchangeably contained wholly in you.
Seeing Him taking the likeness of a servant
in your womb,
I am amazed and cry out to you:
Hail, o unwedded Bride!

*Entrance (*Kathisma *after the* Polyeleos*)*

Ἀγαλλιάσθω ὁ Δαυῒδ ὁ ὑμνογράφος,
καὶ χορευέτω Ἰωακεὶμ σὺν τῇ Ἄννη,
ὅτι γόνος ἅγιος ἐξ αὐτῶν προῆλθε·
Μαρία ἡ φωτοφόρος θεία λαμπάς,
καὶ χαίρει εἰσερχομένη ἐν τῷ Ναῷ,
ἣν καὶ βλέπων ηὐλόγησεν,
ὁ Βαραχίου υἱὸς,
καὶ χαίρων ἀνεκραύγαζε·
Χαῖρε θαῦμα παγκόσμιον.

Let David the hymnographer rejoice,
and may Joachim and Anna dance,
for a holy child has come forth from them,
Mary, the Lamp that bears the Divine light,
and she rejoices entering the Temple.
Seeing her, the son of Barachias
gave her his blessing
and cried out rejoicing:
Hail, o wonder of all the world!

*Nativity of Christ (*Mesodion kathisma*)*

Ἀγαλλιάσθω οὐρανός, γῆ εὐφραινέσθω·
ὅτι ἐτέχθη ἐπὶ γῆς, ὁ Ἀμνὸς τοῦ Θεοῦ,
παρέχων τῷ κόσμῳ τὴν ἀπολύτρωσιν.
Ὁ Λόγος ὁ ἐν τοῖς κόλποις ὢν τοῦ Πατρὸς,
προῆλθεν ἐκ τῆς Παρθένου ἄνευ σπορᾶς·
ὃν οἱ Μάγοι ἐξίσταντο,
ὁρῶντες ἐν Βηθλεὲμ,
τικτόμενον ὡς νήπιον·
ὃν δοξάζει τὰ σύμπαντα.38

Let heaven rejoice and earth be glad:
for the Lamb of God has been born on earth,
Granting the world foregiveness.
The Word who is in the bosom of the Father
has come forth seedlessly from the Virgin.
The Magi were amazed,
seeing Him born in Betlehem
as a child:
To Him all things give glory.

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37 Τριώδιον 1994, 680.
38 Μηναῖον τοῦ Δεκεμβρίου 1993, 508.

*Nativity of the Theotokos (*Kathisma *after the* Polyeleos*)*

Ἀγαλλιάσθω οὐρανός, γῆ εὐφραινέσθω·	Let heaven rejoice and earth be glad:
ὁ τοῦ Θεοῦ γὰρ οὐρανός, ἐν γῇ ἐτέχθη,	For the heaven of God, the divine Bride is born
ἡ Θεόνυμφος αὕτη ἐξ ἐπαγγελίας.	on earth according to the promise.
Ἡ στεῖρα βρέφος θηλάζει τὴν Μαριάμ·	The barren woman gives suck to Mary,
καὶ χαίρει ἐπὶ τῷ τόκῳ Ἰωακείμ.	And Joachim rejoices at the birth and says:
Ῥάβδος λέγων ἐτέχθη μοι,	"A rod is born for me,
ἐξ ἧς τὸ ἄνθος Χριστὸς,	and from it the flower, Christ,
ἐβλάστησεν ἐκ ῥίζης Δαυΐδ.	will blossom from the root of David.
Ὄντως θαῦμα παράδοξον!³⁹	Truly, this is a strange wonder!

From this analysis, it is apparent that the *kathisma* of the Entrance shares common elements with all the other hymns. For instance, it includes the opening phrase ἀγαλλιάσθω, repeated identically in both of the Nativities; also, ἐξ αὐτῶν προῆλθε seems to be a paraphrase of προῆλθεν ἐκ τῆς Παρθένου in the *kathisma* from the Nativity of Christ. On the other hand, the phrases ἣν καὶ βλέπων and ἀνεκραύγαζε· χαῖρε θαῦμα παγκόσμιον are similar to ὃν καὶ βλέπων and κραυγάζειν σοι· χαῖρε Νύμφη ἀνύμφευτε. Both of the *chairetismoi* are addressed to the Theotokos.

Let us now move back to the *stichera*. The most "Marian" *automelon* of the *akolouthia* seems to be Ὦ τοῦ παραδόξου θαύματος, which has its prototype in the feast of the Dormition.⁴⁰ However, the *stichera* do not include intertextual references to the *prosomoia* of the Dormition on a textual level, excluding the last *sticheron* that refers to Gabriel's greeting, an element playing a central role in the original *automelon*. The connection thus remains purely musical. The use of this *automelon* is not extremely common, so the link truly exists. The other *automelon* prototype of the *stichera kekragaria*, Ὡς γενναῖον ἐν μάρτυσι, is also used in the *ainoi* of the Dormition. Again, this connection remains on a purely musical level, and there are no thematic or linguistic connections between the sets of *stichera*.

39   Μηναῖον τοῦ Σεπτεμβρίου 1993, 140.
40   It is interesting to note that, in contemporary practice, the Great Vespers of the feast of the Holy Protection (October 28), written by the recent hymnographer Gerasimos Mikragiannites, includes similar *automela* to the Vespers of the Entrance, namely Ὦ τοῦ παραδόξου θαύματος (1ˢᵗ mode), Ὡς γενναῖον ἐν μάρτυσι (4ᵗʰ mode), and Χαίροις ἀσκητικῶν (1ˢᵗ plagal mode); see Μηναῖον τοῦ Ὀκτωβρίου 1993, 410–411; 415.

However, the unpublished prosomoia in Sinait. gr. 568 and 570 reveal a connection to another Incarnation-related feast, namely the Nativity of Christ. The first manuscript includes a set of *stichera prosomoia* following the *automelon* Εὐφραίνεσθε δίκαιοι, which is designated as an *idiomelon* for the *ainoi* of the Matins of the Nativity of Christ and attributed to Andrew of Jerusalem.[41] This text does not often occur as an *automelon*, which might have been the reason for the rejection of these particular *prosomoia* and their failure to appear in wider circulation within the later manuscript tradition. The two first *prosomoia* of the Entrance follow the prototype also on a textual level, while the third one seems to be independent in terms of its contents. The two first *stichera* begin with a verb referring to rejoicing, imitating the opening pair of *kola* in the prototype. Again, I have underlined intertextual connections between the *automelon* and the *prosomoia*.

Nativity of Christ

<u>Εὐφραίνεσθε Δίκαιοι,</u>	Be glad, o righteous,
οὐρανοὶ <u>ἀγαλλιᾶσθε,</u>	rejoice, o heavens,
σκιρτήσατε τὰ ὄρη,	dance for joy, o mountains.
Χριστοῦ γεννηθέντος,	Christ is born,
<u>Παρθένος καθέζεται,</u>	and the Virgin makes a throne,
τὰ Χερουβὶμ μιμουμένη,	imitating the cherubim,
βαστάζουσα ἐν κόλποις,	carrying at her bosom
Θεόν Λόγον σαρκωθέντα.	the God the Word made flesh.
Ποιμένες τὸν τεχθέντα δοξάζουσι.	Shepherds glorify the new-born,
Μάγοι τῷ Δεσπότῃ δῶρα προσφέρουσιν.	Magi offer the Master gifts.
Ἄγγελοι ἀνυμοῦντες λέγουσιν·	Angels sing praises, saying:
Ἀκατάληπτε Κύριε, δόξα σοι.[42]	O Lord past understanding, glory to You.

Entrance (Sinait. gr. 568)

<u>Ἀγάλλεσθε</u> σήμερον,	Rejoice today,
οἱ προφῆται σὺν <u>δικαίοις,</u>	o prophets together with the righteous,
καὶ χαίρετε ὁρῶντες,	be glad seeing
τὰ νῦν δεδειγμένα,	now these things revealed:

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41   Andrew of Crete is sometimes referred to in liturgical manuscripts as Andrew of Jerusalem (see Oxford Dictionary of Byzantium 1991, vol. 1., 92–93).

42   Μηναῖον τοῦ Δεκεμβρίου 1993, 517–518.

<u>Παρθένος εἰσάγεται,</u>	the Virgin enters
ἐν τῷ ναῷ Κυρίου,	the temple of the Lord,
τὴν χάριν συνεισάγουσα,	introducing with her the grace
ἣν ὑμεῖς ἐκκηρύξατε,	from which you were excluded.
ὑποχωρεῖ τὸ γράμμα τῷ Πνεύματι,	The letter gives way to the spirit,
αἱ σκιαὶ τοῦ νόμου παρέδραμον,	the shadows of law pass away.
ἰδοῦ γὰρ, ἀληθῶς ἐπέλαμψεν,	Behold, the truth shone forth
ἡ ἀλήθεια πάντας φωτίσαι ἡμᾶς.	indeed to enlighten us all.

<u>Εὐφράνθη</u> τῷ Πνεύματι,	Zacharias rejoiced in spirit
Ζαχαρίας θεωρῶν σε,	seeing you
ἐν τῷ ναῷ Κυρίου	in the temple of the Lord,
Παρθένε Θεοτόκε,	o Virgin Theotokos,
καὶ χαίρων ἐκραύγαζεν,	and joyfully cried out:
εὐλογημένη ἐδείχθης,	You, purest one, have been revealed
ἐν γενεαῖς ἀνθρώπων μόνη Θεοκυῆτορ μακάριος,	as blessed among human generations,
ὁ οἶκος πανάχραντε,	a blessed dwelling and the only conceiver of God.
ἐκ σοῦ προελθοῦσα	For the royal rod of might
ἐβλάστησας ῥάβδος γὰρ,	sprang forth from you
βασιλείας ἤνθησας,	and blossomed unto
καὶ δυνάμεως πάσιν τοῖς πέρασιν.	the ends of the earth.

Another *automelon* that is linked to the incarnation festal cycle, namely Αἱ ἀγγελικαὶ, is rather rare in the *Menaion*, but the manuscript Sinait. gr. 570 includes a *prosomoion* that follows this prototype. The *automelon* appears on the forefeast of the Nativity of Christ and is attributed to Romanos the Melodos. It is used throughout the fore- and afterfeasts of Nativity and Theophany.[43] The *prosomoion* of the Entrance also carries an intertextual connection with the prototype:

Automelon *(December 20)*

Αἱ Ἀγγελικαὶ,	The angelic powers,
προπορεύεσθε <u>Δυνάμεις,</u>	go before us,
οἱ ἐν Βηθλεὲμ,	o you in Betlehem,
ἑτοιμάσατε τὴν Φάτνην·	prepare the manger:
ὁ λόγος γὰρ γεννᾶται·	for the Word is born,

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43   See Μηναῖον τοῦ Δεκεμβρίου 1993, 376, 393–394, 414–515, 437–438, 465–466, 581, 615; Μηναῖον τοῦ Ἰανουαρίου 1993, 52, 76–77, 100–101, 125–126, 234–235, 277–278.

ἡ σοφία προέρχεται,	the Wisdom comes forth.
δέχου ἀσπασμὸν ἡ Ἐκκλησία,	O Church, receive the greeting;
<u>εἰς τὴν χαράν</u> τῆς Θεοτόκου,	in the joy of the Theotokos,
λαοὶ εἴπωμεν·	o peoples, let us say:
<u>Εὐλογημένος</u> ὁ ἐλθὼν,	Blessed is He, who comes,
<u>Θεὸς ἡμῶν</u> δόξα σοι.[44]	O Our God, glory to you!

Prosomoion *(Sinait. gr. 570)*

Πᾶσαι νοεραὶ,	All the bodiless powers
ἐπεκρότησαν <u>δυνάμεις</u>,	were amazed,
ὅτε τῶν βροτῶν,	when the heavenly wedding chamber
ἀγαλλίαμα εἰσήχθη,	and exaltation of mortals
ἐν οἴκῳ τοῦ Κυρίου,	entered into the house of the Lord.
ἡ παστὰς ἡ οὐράνιος,	They call the choirs of virgins
καὶ χοροὺς παρθένων συνεκάλουν,	to the spiritual joy
<u>εἰς</u> νοητὴν <u>χαρὰν</u> καὶ δόξαν,	and glory,
αὐτῇ μέλπουσαι,	chanting unto Her:
<u>εὐλογημένη</u> εἶ ἁγνὴ,	Blessed are you,
<u>ἡμῶν θεόνυμφος.</u>	o our pure bride of God.

3.2.2.　*HEIRMOI* AND *IDIOMELA*

The intertextuality of the musical structures is even stronger in the kanon repertoire. Let us first examine the published kanons. Both the kanon of the forefeast and the second kanon of the feast follow the same *heirmoi*, which are drawn from the kanon of the Annunciation.[45] This is the case for most Marian feasts. However, the last two *heirmoi* are, in most kanons, in another form and do not reflect the Annunciation prototype.[46] The *heirmos* of the eighth ode in the kanon of the Annunciation seems to be linked to the dialogical structure and is therefore used in the kanons of the Entrance. These odes will be studied in detail later in chapter 4.2.4.

On the other hand, the first kanon of the feast is not particularly Marian in relation to its prototype. However, here I would draw attention to the com-

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44　Μηναῖον τοῦ Δεκεμβρίου 1993, 376.

45　These are the heirmoi of the 4th mode, beginning with Ἀνοίξω τὸ στόμα μου; see chapter 1.5.1. for a more detailed description.

46　The alternative *heirmoi*, namely Παῖδας εὐαγεῖς ἐν τῇ καμίνῳ for the 8th ode and Ἅπας γηγενής for the 9th, are used in the Dormition, Saturday of the Akathistos, and the standard *katabasiai* of festal days. For the practices of singing *katabasiai*, see Getcha 2009, 87–89.

bination of the first and fourth modes as the selected modal structure of the kanons. The Dormition kanons follow a similar pattern, even though the *heirmoi* of the first kanon differ.[47] It is noteworthy that the *heirmos* of its first ode begins with a paraphrase of Psalm 44, thus building an intertextual bridge to the Entrance.

The unpublished kanons disclose further connections. The kanon of the feast in Sinait. gr. 570 follows the *heirmoi* of the first kanon of the Nativity of Christ, beginning with Χριστὸς γεννᾶται. These *heirmoi* are also sung as the *katabasiai* of the Entrance,[48] a custom that continues in all festal Matins services up until the Nativity feast and certain days of its afterfeast. Additionally, the kanon of the afterfeast in Paris. gr. 259 is fashioned after the *heirmoi* Δεῦτε λαοὶ of the second mode, similarly to the feast of the Nativity of the Theotokos. The other unpublished hymnography does not seem to carry any intertextual connotations to the other kanons of Marian feasts.

One group of hymns I still have not discussed from an intertextual standpoint is the *idiomela*. Even though they do not follow exact metrical or melodic models, they do sometimes carry intertextual elements.[49] In the hymnographic *corpus* of the Entrance, there is only one hymn that relates to the larger repository of hymns: the *doxastikon* of the *aposticha* of Great Vespers. This hymn has briefly been analysed on a textual level in chapter 2.2.6. and will be studied from a rhetorical point of view below. Moreover, the *idiomela* sometimes include standardized formulaic phrases, as observed previously.

As a conclusion to the intertextual study of these structures, one can observe that they connect the feast of the Entrance with feasts related to the Incarnation,

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47   The *heirmoi* of the first kanon of the Dormition, written by Kosmas of Maiuma, begin with Πεποικιλμένη τῇ θείᾳ δόξῃ and are particularly designed for this feast. For the text of the kanon, see Μηναῖον τοῦ Αὐγούστου 1993, 197–205.

48   See, for example, Getcha 2009, 89.

49   An extreme example of this kind of connection would be the services of "Holy Week" of St Demetrios of Thessalonika, discovered by I. Fountoulis. The set of services is nowadays used in its liturgical context in the church of St Demetrios in Thessalonica (see Φουντούλης 1979 for the edition of these services, preceded by an introduction). The idiomela of these services are actually prosomoia that follow the idiomela of Holy Week: thus, they express a connection between the Holy Passion and the martyrdom of St Demetrios.

especially the Annunciation and the Nativity of Christ. There are also connections with other Marian feasts, most importantly the Nativity of the Theotokos and her Dormition. In many cases, these reciprocities are also expressed on a textual level, either as similar contents or textual structures; in other cases, the intertextual references are exclusively musical and metrical. It is impossible, however, at this phase to determine which of the *prosomoia* has influenced which. In the case of the *automelon–prosomoion* relationship, it is self-evident that the *automelon* chronologically precedes the *prosomoion*. The direction of intertextual influences between two *prosomoia*, however, cannot be specified, as the dating of the relevant hymnographic material still remains an open question.

A hypothesis that still requires further study, especially in regards to a clearer definition of the history and the transmission of the *automela*, is the musical relationship between the Entrance and the Dormition. As we saw in the introductory chapter, the events of the Entrance were celebrated as a part of the long Dormition festivities in August in Jerusalem. Could this historical connection of the two themes be the reason for the musical intertextuality, in the present hymnographic *corpus*, between these two feasts? This claim remains merely a hypothesis and cannot be answered in this study.

3.3.　　MUSICAL ANALYSIS AS A TOOL FOR UNDERSTANDING BYZANTINE HYMNOGRAPHY

3.3.1.　　METHODOLOGY OF ANALYSIS[50]

In the context of Byzantine musicology, there is no standard methodology of musical analysis, but various approaches have been suggested.[51] The starting point of my analysis is the so-called diachronic method, coined by the

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50　　It is necessary to specify here that the term "analysis," especially in Greek scholarship, can also refer to melodical exegesis, which is also called analysis. This refers to a more analytical way of writing a stenographic melody. This process was culminated in the reform of 1814; cf. Alexandru 225–226.

51　　For examples of methodology of Byzantine musical analysis, see Alexandru 2008 and 1998; Στάθης 2001; Angelopoulos 1997; Amargianakis 1997; Wellesz 1962, 325–362. For a more extensive list of a recent studies and new research trends related to Byzantine, see Alexandru 2012, esp. 124–128 for a bibliography on musical analysis.

renowned father of Greek Byzantine musicology, K. Psachos.[52] This is rendered through the comparison of compositions for the same text but from different eras and composers. My examples will extend from the 12th to 19th centuries. As we will see later, my second musical example in particular retains a rather uniform transmission throughout centuries.

The diachronic method has been recently developed by M. Alexandru.[53] In the following study, I have decided to choose two *stichera idiomela* with two different analytical approaches. The first one will be analysed in detail through the spectrum of only one composition in Middle Byzantine notation, comparing it to the exegesis by Chourmouzios, one of the "three teachers" who reformed Byzantine notation in the early 1800s. The second composition, on the other hand, will be treated with the diachronic method, studying the transmission of the melody from Early Byzantine notation, different phases of Middle Byzantine notation, finally reaching the exegesis of early 19th century. Each of the samples will be transnotated[54] into staff notation;[55] I have preserved, however, the original neumatic versions, which provide the basis for my analysis. Western notation can only function as an aid for an easier approach to the melody.[56]

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52 For his most important treatise on old Byzantine notations and their exegesis, see Ψάχος 1917, esp. 249.

53 For an example of her diachronic analysis, see Alexandru 2007.

54 The term "transnotation" refers to the change of a notational method, instead of transcribing the real performance of the melody; according to my understanding, this is the correct approach to Middle Byzantine compositions, since there are still open questions concerning their rhythmical structure and the dispute about the musical exegesis. The term has been inspired by the ethnomusicological problematics of transcriptions and is especially promoted in the field of Byzantine musicology by Alexandru (for further discussion, see Αλεξάνδρου 2010, 24). For an excellent recent study on the problems of rhythm in Middle Byzantine melodies, see Αρβανίτης 2010.

55 The method of transnotation I use is defined in Troelsgård 2011; however, I have decided to deviate from this method in the "continuous *elafron,*" which I transnotate with a gradual descent instead of a descending third, and *klasma/tsakisma*, which I transnotate as a slight prolongation of the note. The syllabic exegesis of Arvanitis is in accordance with this (for a brief introduction to his theories on exegesis, see Arvanitis 2007).

56 The question of transcriptions and notations has been treated variously in the scholarship of Byzantine musicology; the MMB project previously worked only with the aid of transcriptions (published, for example, in Tillyard 1940), while nowadays the general

Surprisingly enough, rhetorical approaches have not been studied widely in Byzantine musical analysis.[57] Chrysanthos, also one of the reformers of the "New Method" of Byzantine neumatic notation, uses rhetorical terminology to describe the process of musical composition. He refers to the ascending or descending melody as παλιλλογία, which uses the compositional method of repeating a similar melodic formula as a sequence; he names the repetition of a formula or a whole musical phrase ἐπανάληψις; the tone-painting is called μίμησις πρὸς τὰ νοούμενα; the transposition or modulation is μεταβολή, while the closure of textual period with a musical cadenza is ἀπόδοσις.[58]

However, my hypothesis is that musical elements can reveal a lot more information about the rhetorical structure of the hymnographic text, sometimes even adding new aspects to it when compared to the text itself. I also assume that the musical composition generally follows the rhetorical thought of Byzantium. Thus, a detailed musical analysis is essential for the attainment of a profound understanding of Byzantine hymnography and shows a deeper rhetorical dimension of the music than the one described by Chrysanthos.

M. Alexandru, however, in her systematic presentation of analytical approaches to Byzantine music, proposes a method that is close to rhetorical analysis, namely, the hermeneutic approach. She suggests that Byzantine music can be called *ancilla verbi* and divides this analysis into two subcategories: external and internal analysis. By external approach, Alexandru means

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line is to publish a transnotation together with the original neumatic version (used by, for example, Alexandru and Troelsgård [see bibliography for respective references]). In Greek scholarship, the staff notation is usually omitted (see, for example, Αναστασίου 2005, 245–389, 461–502; Χαλδαιάκης 2003, 499–931; Καραγκούνης 2003, 723–815). I assume that many of my readers are not familiar with Byzantine notation; thus, I have decided to include both the original neumatic version and its transnotation. For discussion on different methods of transnotation and transcription, see Troelsgård 2011, 35–40; Αλεξάνδρου 2010.

57   Rhetoricity of music is a field that still requires greater exploration in general. The only musical style that has been deeply analysed from a rhetorical point of view is the Western Baroque repertoire. This has happened due to the fact that Baroque musical treatises describe the music as a reproduction of the rhetorical tradition of Antiquity. A renowned contemporary musicologist, B. Haynes, has even suggested the replacement of the term "early music" with "rhetoric music" (2007, 12). For further discussion, see Tarling 2005; Bartel 1997; Harnoncourt 1982.

58   See Χρύσανθος 1832, § 419–423, § 427.

the way in which music expresses the structure of the text, sometimes point-
ing out textual parallels with similar musical formulas. The internal analysis,
on the other hand, concentrates on the meanings of the text. The music can,
for example, denote the highpoint of the text or highlight words through a
musical mimesis of their meaning.[59] I would also add special, melismatic for-
mulas and scale modulations to this listing.

3.3.2. *DOXASTIKON* OF THE *KEKRAGARIA* OF GREAT VESPERS

I have chosen two different examples of analysis. The first one is characterized
by a comparison of the Middle Byzantine *Sticherarion* and its exegesis. The
second one is a diachronic analysis, showing the transmission of the melody
throughout the centuries.

My first musical example is the *idiomelon* sung as the *doxastikon* of the *kekra-
gria* Μετὰ τὸ τεχθῆναί σε, written by an anonymous author. The musical compo-
sition analysed below is from the codex *Sticherarium Ambrosianum* (Ambr. gr.
139 Sup, f. 55ᵛ), a representative of a standard *Sticherarion* written in Middle Byz-
antine notation.[60] The musical exegesis is made by Chourmouzios and is taken
from manuscript EBE 708,[61] which is preserved in the Greek National Library.

The first stage of the analysis is dividing the text of the hymn into peri-
ods, verses, and *kola* (Table 12).[62] The structuralisation is made according to
the grammatical phrasing, punctuation, and the use of medial signatures[63] as

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59   See Alexandru 2008, 231. For concrete examples of this kind of analysis between the po-
     etic text and its musical composition, see Raasted 1958, 1966, 1973, 1994; Wolfram 1998;
     Adsuara 1998; Demetriou 2001, 264–388.

60   This manuscript has been published as a facsimile, edited by L. Perria and J. Raasted
     (*Sticherarium Ambrosianum* 1992). Later in this dissertation, I will refer to this codex as
     Stich. Ambr.

61   It is noteworthy that it is not known which manuscript Chourmouzios used as his source
     when writing his musical exegesis. However, a structural examination of his version
     shows a connection with the version found in *Stich. Ambr.*

62   I have made the division into periods according to the contents of the text. Each period
     is divided into verses that form a sensible whole. The smallest structural unit is *kolon.*

63   The role of medial signatures in Middle Byzantine notation is uncertain. J. Raasted (1966,
     162–163) suggests that the medial signatures were perhaps sung in the Middle Byzantine
     tradition (contrary to the modern Byzantine notation in which the modal signatures or
     martyriai are "silent signs"). They may have been merely a means of embellishment on
     some occasions, but in other cases they can show modulational peculiarities.

Table 12. Textual structuralisation of the sticheron Μετὰ τὸ τεχθῆναι σε.

General contents	Period	Verse	Kolon	Text and its weak (-) and emphasized (V) syllables	Number of syllables	Number of diastematic units
Mary is taken to the temple and later to the Holy of Holies after her birth.	I	A	1	- V - - V - - Μετὰ τὸ τεχθῆναι σε	7	10
			2	- V - V - - Θεόνυμφε Δέσποινα·	7	11
			3	- - V - - - V - V -	10	13
		B	4	- - - - V - τοῦ ἀνατραφῆναι	6	8
			5	- - V - - - - V - εἰς τὰ ἅγια τῶν ἁγίων,	9	12
			6	- - - - V - ὡς ἡγιασμένη·	6	7

General contents	Period	Verse	Kolon	Text and its weak (-) and emphasized (V) syllables	Number of syllables	Number of diastematic units
Gabriel is sent to serve her, and other angelic powers were amazed.	II	C	7	V - - - V - - V - - - τότε καὶ Γαβριὴλ ἀπεστάλη πρός σε	12	16
			8	- - V - - τὴν πανάμωμον	5	6
			9	- V - V - - τροφὴν κομίζων σοι·	6	9
		D	10	- - V - - V - - V - τὰ οὐράνια πάντα ἐξέστησαν·	11	18
			11	- V - - V - - V - - ὁρῶντα τὸ Πνεῦμα τὸ Ἅγιον	10	15
			12	- V - V - - ἐν σοὶ σκηνῶσαν·	5	8
The believers ask for Mary's protection.	III	E	13	- V Διὸ·	2	7
			14	V - - - V - - ἄσπιλε ἀμόλυντε·	7	7
			15	- - - - V - - - V - - - V - ἡ ἐν οὐρανῷ καὶ ἐπὶ γῆς δοξαζομένη·	14	18
		F	16	V - - V Μῆτερ Θεοῦ	4	6
			17	V - - - V - - V σῷζε τὸ γένος ἡμῶν·~	7	8

found in *Stich. Ambr.*, and, finally, the musical formulas as indicated in the neumatic notation.[64] I have also marked the number of diastematic units for each *kolon*. The relation of this number to syllable counting easily demonstrates to the reader the most melismatic and syllabic parts of the hymn.[65]

The textual analysis shows a symmetrical structure in the hymn, which is divided into three periods. These three periods are further divided into two verses, each of which is, in turn, divided into three *kola* with the exception of the closing phrase, which has only two. Each of the *kola* consists of 2–14 syllables, of which 1–3 are stressed. One of the *kola* (13) is exceptionally short when it comes to the number of syllables. It is separated as an independent *kolon* because of its melismatic melodic formula.

The musical composition is attached in its entirety to the dissertation in Appendix II. The melody of the *Stich. Ambr.* is compared with the exegesis. Some of the parallel melodic formulas, discussed in the analysis, are marked with Greek letters. The Middle Byzantine version is transposed a fifth lower in order to preserve a range that is more easily compared with the exegesis.

The hymn, textually speaking, forms a short narrative of the events of the Entrance, including a supplication to the Theotokos only in its final section. The hymn, as such, does not offer extensive theological analysis. Thus, the musical composition fulfils an important role, providing a more impressive understanding of the text. The hymn has been analysed with the following musical criteria:

- –   parallel melodic formulas
- –   relationship of the syllabic structure with the composition
- –   tone-painting (μίμησις πρὸς τὰ νοούμενα)
- –   role of exegesis
- –   vocal range
- –   modal structure
- –   great signs (μεγάλα σημάδια)[66]

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64 The structural order of the stichera in the present study has been conducted in accordance with the method suggested by J. Raasted. It can be found in Alexandru 2011, appendix I.

65 In context with the analysis of the musical exegesis, it is more logical to refer to a combination of the time units of the exegetical formula and the vocal range as the criterion for the relationship between the composition and its text. In the case of Middle Byzantine notation, however, I find it more proper to merely count the number of diastematic units expressed by the notation, as the question of the rhythmical interpretation of this music remains unsolved.

66 One of the most famous treatises on the meaning of the great signs, also called great *hy-*

Table 13. Great signs in the Μετὰ τὸ τεχθῆναι σε (Stich. Ambr.)

Kolon	Hypostaseis
1	klasma, bareia, dyo apostrophoi
2	bareia, klasma, dyo apostrophoi, diple, apoderma
3	dyo apostrophoi, (× 2), bareia, diple
4	diple
5	bareia (× 2), klasma, dyo apostrophoi
6	diple
7	klasma (× 2), kratema, piasma
8	bareia
9	bareia, diple (× 2)
10	dyo apostrophoi, diple, xeron klasma, klasma
11	diple, xeron klasma, stauros
12	klasma, dyo apostrophoi, apoderma
13	diple, klasma, dyo apostrophoi
14	dyo apostrophoi
15	klasma, diple (x 2)
16	diple
17	diple

postaseis, is *Gabriel Hieromonachos* 1985 (pp. 60–71). He connects them to the melodic formulas (*theseis*) and explains their etymology and the mode of performance. They are also performed as cheironomic signs, i.e. hand gestures. Gabriel lived during the 16th century; for more information on his life and the transmission and significance of his work, see the same volume, pp. 17–32.

The great signs in the theoretical treatises of the Middle Byzantine notation are called "voiceless" (ἄφωνα), as opposed to the diastematic and rhythmical signs (ἔμφωνα). As M. Alexandru notes, their functions are still partly unclear and they form one of the most problematic fields of study in Byzantine musicology as they are also linked with the tradition of the exegesis (see Alexandru 1998[b] for a further description of the problems of the great signs and their background in the palaeo-Byzantine notations, in which their number was greater: especially, see pp. 26–35 for a synoptical table of the graphic development of each sign). Troelsgård (2011, 45–55) divides the great *hypostaseis* into rhythmic and phrasing/group signs.

In order to facilitate the analysis of the great signs, I have made a table of these *hypostaseis* of the version in *Stich. Ambr.* (Table 13). As we can see, most of the signs (such as *klasma, bareia, diple,* and *dyo apostrophoi*) appear often,[67] while some others (as *stauros, apoderma, kratema, xeron klasma,* and *piasma*) are rarer.

Let us, first, analyse some of the parallelisms between the melodic formulas.[68] The first of them, formula α (*kola* 1 and 7, Illustration 10), indicates the initial verses of both of the narrative periods, forming a musical counterpart for the "when … then" structure of the text; accordingly, both are followed by formula β (*kola* 1 and 8, Illustration 11), corresponding with the textual connection in the use of the personal pronoun σε. The third period, however, is marked with the melismatic formula on διό, which is discussed more thoroughly below.

Illustration 10. Formula α in kola *1 and 7.*

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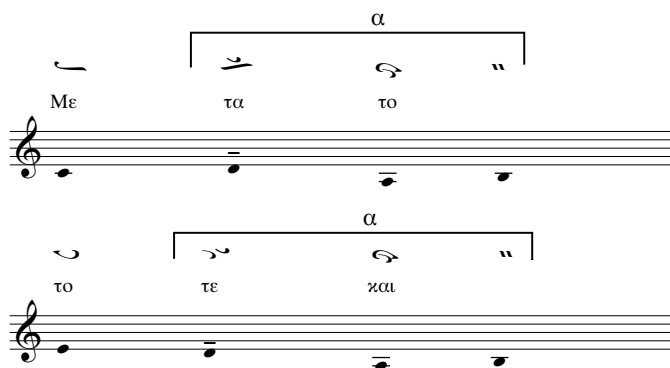
67   Gabriel also sees them as less important. Diple, according to him, is only a reduplication of the time value; *bareia* implies a performance with a heavy voice. He does not, however, discuss all the above-mentioned signs: see Gabriel Hieromonachos 1985, 64–70.

68   For practical reasons, I have decided to omit the exegesis in the analysis of formulaic parallelisms; the analytical melody can be consulted in Appendix II.

Illustration 11. Formula β in kola *1 and 8.*

Another rhetorical connection can be found in formula δ (Illustration 12), in the phrases ἐν ναῷ Κυρίου (*kolon* 3) and εἰς τὰ Ἅγια τῶν Ἁγίων (*kolon* 5), creating a connection between the temple and its inner parts. In order to emphasize the rhetorical *palillogia* in the expression "Holy of Holies," the composer has also added a repetition of a variant of the formula in this particular instance.

Illustration 12. Formula δ in kola *3 and 5.*

Parallel formulas can also be used in order to mark *antithesis*. This is the case with formula γ (Illustration 13), which is found with its repetitions as musical *palillogia* in *kola* 7 (words Γαβριὴλ ἀπεστάλη πρὸς σέ), enhanced by the rarer *hypostaseis kratema* and *piasma* pointing out πρὸς σέ,[69] and 15 (ἡ ἐν οὐρανοῦ καὶ ἐπὶ γῆς δοξαζομένη).

In the latter case, the connection of the opposites is explicit. How does the first *kolon*, then, imply a similar structure? I would boldly suggest a connection between these phrases, as they both could describe the descent of a heavenly power to earth, an angel serving a human, in the same way both angels and humans glorify Mary. Between these phrases, there is a hidden antithesis in the reversed formulaic structure: in *kolon* 7, the order is α-γ-γ', while in the *kolon* 15 the structure is γ-γ (partly)-α.

Illustration 13. Formula γ in kola *7 and 15.*

In this particular hymn, *mimesis pros ta nooumena* is expressed through variation in the vocal range. Verse D (*kola* 10–12) elevates the contents of the text. Similarly, this is emphasized with the highest range of the musical composition. In addition, the words ἐξέστησαν and Πνεῦμα are adorned with more

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69   According to Gabriel (Gabriel Hieromonachos 1985, 70), *piasma* implies a trembling voice and, therefore, includes a vocal special effect.

embellished formulas, making *kola* 10–11 one of the melismatic highlights of the hymn (Illustration 14). The first word denotes the marvelousness of the event; the latter is also adorned with a great *hypostasis*, *stauros*, the only one of its kind in this composition, marking a *nomen sacrum*.

Illustration 14. Kola *10–11.*

As noted above, the last period begins with a highly melismatic rendition of διό (*kolon* 13, Illustration 15). The function of this word seems to be a rhetorical switch of the focus of the hymn, in this case from the Entrance narrative to a supplication directed towards Mary. Thus, the broad melisma allows some time for the audience of the hymn to "forget" the narrative and change their mind-set towards prayer. The effect is enhanced by the sudden change to a syllabic style in the following *kolon*, creating a contrast between these two melodic styles.

Illustration 15. Kolon *13.*

If we assume that the intermedial modal signatures mark tonal peculiarities in the musical composition, then they also add further elements to textual interpretation. The beginning of verse B (*kolon* 4) is preceded by a modulation

with the signature of the *nana* mode, and *kolon* 6 is preceded by a signature of the fourth plagal mode. Thus, the paradoxical event of Mary's dwelling in the Holy of Holies is marked with this unusual modulation (Illustration 16).

Illustration 16. Medial signatures preceding kola *4 and 6.*
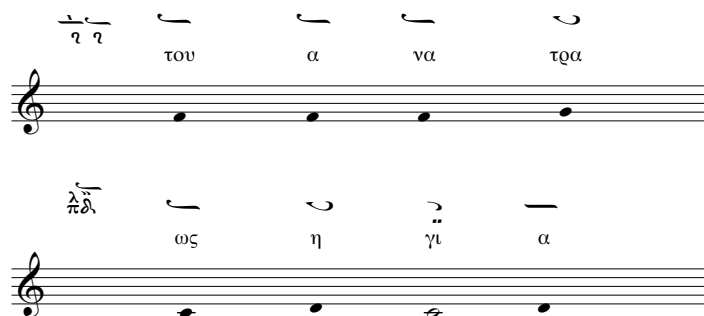
Also, the second period is preceded by a medial signature in order to mark the beginning of the high vocal range. In the last period of the hymn, there are medial signatures of the first mode before ἄσπιλε (*kolon* 14), concluding in the same kolon with the signature of the fourth plagal mode and Μήτερ (kolon 16). Hence, these epithets of Mary are also highlighted (Illustration 17).

Illustration 17. Medial signatures preceding kola *14 and 16.*
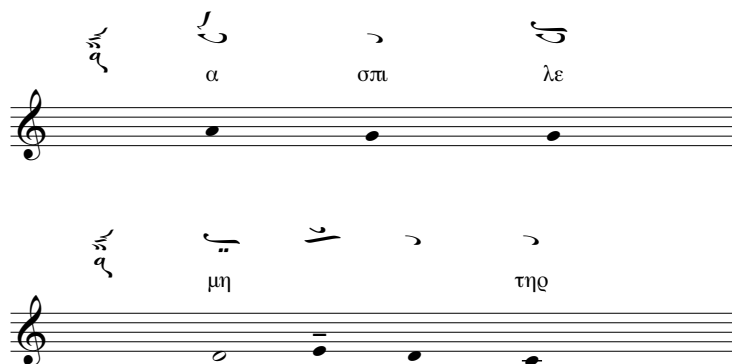
The examination of the analytical melody poses difficult questions, as the mechanisms of exegesis and their function in Middle Byzantine notation remain partially unclear to contemporary scholarship. The difficulties are increased by the uncertainty regarding which manuscripts sources Chourmouzios used for his exegesis. My aim here is not to discuss the aesthetic or technical details of the relationship between the Middle Byzantine version and the slow exegesis. Instead, I want to point out some aspects that are essential for the rhetorical understanding of the hymn. It should be generally noted that the formulaic parallelisms do not appear in Chourmouzios's exegesis as explicitly as in the *Stich. Ambr.*, even though a similar structure is preserved. For example, formula β in *kola* 1 and 8 do not have an identical exegesis. Additionally, the later *kolon* is embellished with an *anapodismos* of the phrase, while the first one only has a repetitive syllable (Illustration 18).

Illustration 18. Formula β in Chourmouzios's exegesis, kola *1 and 8.*

Anapodismos is, at least from a rhetorical point of view, one of the most striking elements in exegesis. It could be seen as a correspondent of *epanalepsis*. The textual rendition of the composition is as follows:

Μετα το τεχθηναιᴸαι σε
θεονυμφεᴸε Δεσποινα·
παρεγενου εν ναω Κυ εν ναω Κυριᵀιου·
του ανατραφηναι
εις τα αγι εις τα αγια των αγιᵀιων,
ως ηγιασμεᴸιενη·
τοτε και Γαβριηλ αᵀιαπεσταᵀιαλη προς σε
την παναμω την παναμωμον
τροφην κομιζω κομιζων σοι·
τα ουραᵀια ουρανια παντα εξεστη εξεστησαν·
ορωντα το Πνευμα το Αγι το Αγιον
εν σοι σκηνωσαν·
Διοχοᵀιο διοᵀιο·
ασπιλεᴸιε αμολυᵀιυ αμολυντεᴸιε·
η εν ουρανωᵀιω και επι γηᵀιης δοξαζομενη·
Μητερ Θεου
σωζε το γενος ηᵀιημων:

It seems that phrases related to words, which are important for the contents or the structure of the text, are repeated. Single repetitive syllables are added to other words due to musical phrasing, as in the extensive melismatic formula connected to the word διό. Most of the *anapodismoi* correspond to the highlighted textual phrases mentioned above (such as ἐν ναῷ Κυρίου and εἰς τὰ ἅγια τῶν ἁγίων; ἐξέστησαν). On the other hand, a more unique feature for exegesis, as opposed to the Middle Byzantine version, is the repetition of the epithets of the Theotokos (πανάμωμον; ἄσπιλε ἀμόλυντε). This emphasis, however, can be observed from the use of medial signatures in the *Stich. Ambr.* It is also noteworthy that the second period of the hymn includes the most textual repetitions, which seems to correspond to the higher vocal range of this period when compared to the other two periods. Thus, the exegesis also affects the perception of the text.

When it comes to musical elements, the exegesis particularly contributes to the highest points of the melody. For example, in *kola* 10–11, the analytical version moves constantly in a higher range as compared to the composition in *Stich. Ambr.*, modulating the word πάντα into a transposed first mode, a fourth above its usual basis.[70] These *kola* also include a large number of *anapodismoi*.

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70   Basis is the modal basic tone of the *echos*.

3.3.3. *DOXASTIKON* OF THE *APOSTICHA* OF GREAT VESPERS

The second example is the *doxastikon* of the *aposticha* of Great Vespers, Σήμερον τὰ στίφη τῶν πιστῶν, in second plagal mode,[71] attributed to Sergios Hagiopolites. I have decided to study it through a diachronic approach to palaeo- and Middle Byzantine notations.[72] The musical manuscript sources are the following:

Palaeo-Byzantine (Coislin) notation
(1) Grottaferrata, Badia greca Δ.α.3 "1114" (Menaion of November), f. 123ᵛ–124ʳ[73]

Middle Byzantine notation
(2) Ambr. gr. 139 Sup, f. 55ʳ[74] (*Stich. Ambr.*)
(3) Ath. Xenoph. 151, f. 87ʳ⁻ᵛ (Sticherarion of Manouel Chrysaphes[75])
(4) Σίγαλας 177 (Sticherarion of Panagiotes the "New" Chrysaphes[76])

Similarly to the previous example, the text is first divided poetically, with the help of the punctuation in *Stich. Ambr.* (Table 14).

Each of the *kola* includes 3–11 syllables of which 1–3 are stressed, and the relation of the diastematic units again indicates the most embellished phrases. The three-part division of the hymn into periods, each one being one verse shorter than the previous one, also organises the contents of the text into three different approaches. The first period consists of a narrative, while the second one is an allegory for mothers and virgins and Mary's virginal

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71 I have transnotated these melodies to a diatonic scale in order to avoid confusion. According to the New Method of Byzantine music, this mode follows a "hard" chromatic scale. However, there have been disputes as to whether this was the case in the earlier tradition (see Αλεξάνδρου 2010, 61–69).

72 Unfortunately, I was not able to find any exegesis for this melody in the new notation.

73 The facsimile of the sticheron has been published in *Specimina Notationum Antiquorum* 1966, 44–45. The same melody also exists, for example, in Paris. gr. 1570 "1127", f. 140ᵛ.

74 This melody has been studied comparatively by Tillyard (1938, 121–126), who bases his analysis on manuscripts Vindob. Theol. 181, f. 64ʳ; Trinity College, Cambridge 256, f. 70ᵛ; Cryptensis E, α, II, f. 87ᵛ; and EBE 883, f. 70ᵛ.

75 Manouel Chrysaphes was a composer of the 15th century (see Oxford Dictionary of Byzantium 1991, vol. 1, 450). I would like to cordially thank the brotherhood of the Xenophontos Monastery for their assistance in finding and copying the manuscript.

76 The "New" Chrysaphes lived from c. 1622 to 1682. For further information on his career, see Antonopoulos 2013. His identity has often been confused with the "old" Chrysaphes; the epithets originate in the musical manuscript tradition (see *The Treatise of Manuel Chrysaphes* 1985, 11).

motherhood. The third concludes the hymn with an invocation directed to all believers and with a connection the Feast of the Annunciation.

I have transnotated a comparative score in the Appendix III. Again, in the following analysis, I have pointed out some of the parallel melodic formulas with Greek letters. Their slight variations are marked with an apostrophe. The palaeo-Byzantine version is not transnotated because of the difficulties associated with its diastematic functions. However, the comparison with neumatic notation shows the connection between later versions.

Firstly, it has to be noted that this hymn has an exceptionally uniform transmission throughout the four manuscript sources. Only minor changes in the melodic line occur, and the later versions are only slightly more embellished than the earliest transnotated composition in the *Stich. Ambr.* The lack of exegesis, however, does not help us to uncover the mechanisms of analytical notation in this case. My analysis of the relationship of word and melody is based on the following criteria:

–   melismatic formulas
–   vocal range
–   parallelism between melodic formulas
–   modal structure
–   great signs

As in the previous example, I have collected the great *hypostaseis* of the three transnotated compositions into a synoptic table (15), from which the gradual development of embellishing melodies with more and more great signs becomes evident.

Table 14. Textual structuralisation of the sticheron Σήμερον τὰ στίφη.

General contents	Period	Verse	Kolon	Text and its weak (-) and emphasized (V) syllables	Number of syllables	Number of diastematic units
An invitation to the feast, combined with a concise narration and explanation of the events of the Entrance.	I	A	1	V - - - V - Σήμερων τὰ στίφη·	6	9
			2	- - V - - V - τῶν πιστῶν συνελθόντων·	7	8
			3	- - V - - - V - - πνευματικῶς πανηγυρίσωμεν	10	15
		B	4	- - - V - - V- καὶ τὴν Θεόπαιδα Παρθένον	9	11
			5	- - - V - καὶ Θεοτόκον·	5	7
		C	6	- - V - V - - - V - ἐν ναῷ Κυρίου προσαγομένην,	11	14
			7	- - V - - V - - εὐσεβῶς ἀνευφημήσωμεν·	9	19
		D	8	- - - - V - τὴν προεκλεχθεῖσαν	6	8
			9	- - V - - - V ἐκ πασῶν τῶν γενεῶν·	7	9
		E	10	- - - - V - εἰς κατοικητήριον	7	9
			11	- - V - - - V τοῦ παντάνακτος Χριστοῦ	7	8
			12	- - V - V - καὶ Θεοῦ τῶν ὅλων·	6	8

General contents	Period	Verse	Kolon	Text and its weak (-) and emphasized (V) syllables	Number of syllables	Number of diastematic units
The motherhood and virginity of the Theotokos combined with the allegory of virgins and mothers.	II	F	13	- V - παρθένοι.	3	17
			14	- - - V - - - V - - λαμπαδηφοροῦσαι προπορεύεσθε.	11	15
		G	15	- - - V - - V - τῆς ἀειπαρθένου τιμῶσαι	9	11
			16	- - V - - V - - τὴν σεβάσμιον πρόοδον.	8	11
		H	17	- V - μητέρες·	3	15
			18	- - V - - - V - - λύπην πᾶσαν ἀποθέμεναι·	9	12
			19	- - - V - - - V - - χαρμονικῶς συνακολουθήσατε·	11	17
		I	20	- V - - - V - - V - τὴν μητέρα τοῦ Θεοῦ γενομένην·	11	14
			21	- - - V καὶ τῆς χαρᾶς;	4	11
			22	- V - - V - - τοῦ κόσμου τὴν πρόξενον.	7	10

General contents	Period	Verse	Kolon	Text and its weak (-) and emphasized (V) syllables	Number of syllables	Number of diastematic units
The exhortation unto believers to join with the voice of Gabriel in Annunciation.	III	J	23	V - - V - - V ἅπαντες οὖν χαρμονικῶς·	8	10
		K	24	- V - τὸ χαῖρε	3	4
			25	- - V - - V - - σὺν τῷ ἀγγέλῳ ἐκβοήσωμεν	10	11
			26	- - - - V - τῇ κεχαριτωμένῃ·	7	9
		L	27	- - V - - V - Τῇ ἀεὶ πρεσβευούσῃ	7	9
			28	- V - - V - V ὑπὲρ τῶν ψυχῶν ἡμῶν :~	7	11

Table 15. Great signs in the transnotated versions of Σήμερον τὰ στίφη τῶν πιστῶν.

Kolon	Stich. Ambr.	Manuel Chrysaphes	"New" Chrysaphes
1	Bareia (× 2), diple, dyo apostrophoi	bareia, piasma, gorgon (× 2), lygisma, parakalesma (× 2), diple, dyo apostrophoi	Bareia, piasma, gorgon, parakalesma, kylisma, diple, antikenoma
2	Bareia, klasma	Gorgon, antikenoma, bareia, klasma, parakalesma, dyo apostrophoi	Gorgon, klasma (× 2), bareia (× 2), strepton, dyo apostrophoi (× 2), parakalesma, piasma
3	Klasma, bareia, diple	Bareia (× 2), gorgon (× 2), klasma (× 4), tromikon, diple (× 3), antikenoma (× 2), piasma	Bareia (× 2), lygisma (× 2), diple (× 3), piasma (× 2, 1 of them in seisma), klasma (× 4), strepton, gorgon, psephiston, antikenoma (× 2), parakalesma (× 2)
4	Bareia, klasma (× 2), piasma	Bareia, piasma, gorgon (× 3), psephiston, parakletike, xeron klasma	Piasma (× 3), dyo apostrophoi, gorgon (× 2), parakletike, klasma (× 3), xeron klasma
5	Bariea, klasma, dyo apostrophoi, diple	Klasma (× 2), antikenoma, diple	Psephiston, klasma, antike- noma, dyo apostrophoi, diple
6	Xeron klasma, klasma (× 2), bareia, dyo apos- trophoi, diple	Klasma (× 3), xeron klasma, gorgon (× 3), antikenoma, diple	Klasma (× 3), xeron klasma, piasma, gorgon, psephiston, antikenoma, dyo apostrophoi, diple
7	Klasma, bareia, diple (× 3), thes and apothes	Antikenoma (× 2), piasma, gorgon, bareia, diple (× 3), thes and apothes	Diple (× 4), klasma (× 3), piasma, strepton, gorgon (× 2), lygisma, bareia, psephiston, antikenoma, thes and apothes
8	Bareia	Bareia, piasma, gorgon, antikenoma	Bareia, gorgon, piasma, parakalesma, gorgon
9	Bareia (× 2), diple	Bareia (× 2), klasma (× 2), psephiston, diple	Bareia (× 2), lygisma (× 2), gorgon, klasma (× 2), diple
10	Diple	Psephiston, bareia, gorgon, klasma, piasma, diple (× 2)	Diple (× 2), parakletike, psephiston, bareia, klasma, piasma (× 2)

11	Klasma (× 2), xeron klasma	Klasma (× 4), piasma, gorgon, psephiston, dyo apostrophoi, xeron klasma	Klasma (× 3), strepton, diple, lygisma, psephiston, antikenoma, dyo apostrophoi, xeron klasma, piasma
12	Klasma, dyo apostrophoi, kratema	Gorgon, antikenoma, klasma, dyo apostrophoi, diple	Gorgon, psephiston, antikenoma, klasma, dyo apostrophoi, diple
13	Diple (× 4), xeron klasma, apoderma, klasma, kratema, thes and apothes	Xeron klasma, apoderma (× 2), piasma (× 2, one in seisma), klasma (x 2), bareia (× 2), gorgon	Xeron klasma, parakletike
14	Bareia (× 2), diple (× 2)	Gorgon (× 2), psephiston, antikenoma (× 2), klasma (× 2), bareia, diple (× 2)	Gorgon, psephiston (× 2), antikenoma (× 2), klasma (× 2), dyo apostrophoi, bareia, lygisma
15	Bareia, klasma	Antikenoma, piasma (× 2), klasma, diple	Diple, piasma (× 2), klasma (× 2), strepton, kylisma
16	Diple, kratema	Gorgon (× 2), psephiston, piasma, diple (× 2), antikenoma, klasma	Gorgon (× 2), psephiston, parakalesma, piasma, diple (× 2), antikenoma, klasma
17	Diple (× 2), xeron klasma, apoderma, klasma, kratema, dyo apostrophoi	Xeron klasma, diple (× 2), apoderma (× 2), gorgon, klasma (× 2), parakalesma, piasma	Xeron klasma, choreuma, parakletike, apoderma, bareia, klasma (× 4), lygisma, parakalesma, piasma
18	Klasma, bareia, diple	Gorgon, psephiston, antikenoma (× 2), klasma (× 2), bareia, diple (× 2)	Psephiston (× 2), antikenoma, klasma (× 2), dyo apostrophoi, lygisma, bareia, diple (× 2)
19	Xeron klasma, klasma, bareia (× 2), dyo apostrophoi	Antikenoma (× 2), klasma (× 4), xeron klasma, bareia (× 2), psephiston	Antikenoma (× 3), psephiston (× 2), piasma, klasma (× 3), homalon, bareia (× 2), dyo apostrophoi
20	bareia	Gorgon (× 2), psephiston, apoderma, klasma, piasma, parakalesma, dyo apostrophoi	Parakletike, psephiston, piasma (× 2), klasma (× 4), ouranismos, diple (× 2), thematismos, dyo apostrophoi (× 2), antikenoma

21	Bareia, klasma (× 2), piasma, diple, dyo apostrophoi	Antikenoma, parakalesma (× 2), klasma (× 2), piasma (× 2), diple (× 2), lygisma, bareia	Antikenoma, parakalesma (× 2), klasma (× 2), piasma (× 2), diple, lyhisma, dyo apostrophoi
22	Diple, dyo apostrophoi, kratema	Psephiston, klasma, gorgon (× 2), piasma, diple (× 2), antikenoma, dyo apostrophoi	Psephiston (× 2), parakalesma, piasma, gorgon, diple (× 2), klasma, antikenoma
23	Xeron klasma, klasma, diple	Xeron klasma, klasma (× 2), piasma, gorgon, psephiston, antikenoma, dyo apostrophoi, diple	Xeron klasma, klasma (× 2), piasma, gorgon (× 2), psephiston, antikenoma, dyo apostrophoi, diple
24	Klasma	Gorgon (× 2), bareia, piasma	Gorgon (× 2), psephiston, parakalesma, piasma
25	-	Gorgon (× 3), diple (× 2), psephiston, dyo apostrophoi	Diple (× 3), gorgon, klasma (× 3), xeron klasma, bareia, lyhisma, piasma, thematismos, dyo apostrophoi
26	Bareia, klasma, dyo apostrophoi, diple	Psephiston, gorgon (× 2), piasma, bareia, lygisma, dyo apostrophoi, diple	Gorgon (× 2), antikenoma (× 2), piasma (× 2), bareia, klasma (× 3), parakalesma, psephiston, diple (× 3), ouranisma, dyo apostrophoi (× 2), thematismos
27	Bareia, klasma, dyo apostrophoi	Gorgon, antikenoma, klasma, parakalesma, piasma, dyo apostrophoi	Bareia, diple (× 3), gorgon, antikenoma (× 2)
28	Bareia, diple	Klasma (× 2), kylisma, piasma, gorgon (× 2), diple (× 2), antikenoma (× 2), apoderma	Klasma, kylisma, piasma, gorgon, psephiston, diple (× 2), antikenoma, lyhisma, parakalesma, apoderma

Firstly, I want to discuss the different functions of parallel melodic formulas in this hymn. Some of them appear in all transnotated versions, while others may appear in one or two of the later compositions. A number of them fulfil a purely musical role. For example, the micro-formula, marked in the score as "introductory motive," is merely an opening element (Illustration 19).

Illustration 19. Examples of the introductory motive (kola 1, 4, 8, 14).

Kolon *1*

Kolon *4*

Kolon *8*

Kolon *14*

Illustration 20. Formula α (kola 2, 11, 21, 27).

Kolon *21*

και της α χα   ρας

και της χα   ρας·

α

και της χα   ρας

α

και της χα   ρας

Kolon *27*

τη   α   ει   πρε   σβευ α ου   ση

τη   α   ει   πρε   σβευ ου   ση

τη   α   ει   πρε   σβευ ου   ση

τη   α   ει   πρε   σβευ ου   ση

Formula α also seems to be used in a way that is not relevant to the contents of the text (Illustration 20).

Some of the formulas, however, also indicate textual structures, such as the cadential formula γ (Illustration 21), which is linked to the medial signatures of the *nenano* mode in all three transnotated versions. I discuss this from a rhetorical point of view more thoroughly below. Additionally, this formula corresponds to Chrysantos's term *apodosis*.

Illustration 21. Formula γ (kola 5, 6, 12, 16).

Kolon 6

εν να ω κυ ρι ου προ σα γο με νην

εν να ω κυ ρι ου προ σα γο με νην,

εν να ω κυ ρι ου προ σα γο με νην

εν να ω κυ ρι ου προ σα γο με νην

Kolon 12

και θε ου των γ ο λων

και θε ου των ο λων·

και θε ου των ο λων

και θε ου των ο λων

Kolon 16

The *sticheron* begins with the word Σήμερον, which is also melodically emphasized and clearly separated from the second half of the *kolon* 1. The versions of Chrysaphes and New Chrysaphes embellish it additionally with a slight melisma. The semi-cadential formula β at the end of *kolon* 3 with the word πανηγυρίσωμεν meets its counterpart in *kolon* 7, where a rhyming word ἀνευφημήσωμεν is composed with a similar formula. The latter is embellished with a slight melismatic ending and connected with the great sign *thes kai apothes*, which is typical for such an ascending five-note figure.[77]

The next formula (Illustration 22) catches the attention of those listening to the hymn and simultaneously closes a chiastic structure, apparent both in the above-mentioned musical structure and in the text of the hymn. The verses A (*kola* 1–3) and C (*kola* 6–7) call believers to a religious feast, while verse B (*kola* 4–5) points out the reason for the celebration: the Mother of God.

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[77]   Cf. Troelsgård 2011, 52. Gabriel attaches no particular meaning to this sign, but merely points out that its name has come into being from the two theta letters connected by a line: "[…] *thes kai apothes* is two *thetas*, connected with one line: thus, it is called *thes kai apothes*" ([…] τὸ θὲς καὶ ἀπόθες δύο θῆται εἰσὶν ἐχόμεναι ὑπὸ μιᾶς γραμμῆς· καὶ διὰ τοῦτο θὲς καὶ ἀπόθες.) Gabriel Hieromonachos 1985, 68.

Illustration 22. Formula β (kola 3 and 7).

The most outstanding elements of the hymn are the extensively melismatic formulas (ε) on words παρθένοι (*kolon* 13) and μητέρες, (*kolon* 17),[78] dividing the second period of the hymn into two pairs of verses, which are preserved throughout all the versions of the hymn (Illustration 23). In the Coislin version, these formulas are both adorned with a thematismos, suggesting a large melisma.

Illustration 23. Formula ε (kola 13 and 17).

Kolon *13*

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78   N. Tschikunova (2012), in her study on a Znamenny version of the same *doxastikon*, has noted similar melismatic structures even in the Slavonic composition.

Kolon *17*

The exceptional emphasis on these words expresses the virginal motherhood of Mary, combined with the ethical allegory of marriage and monasticism as the acceptable lifestyles of the Church, as noted above. The latter, enargetic aspect of the virgins is emphasized with the opening of the third period (*kolon* 23), calling all believers to praise Mary. This connection is rendered through the medial signature of *nenano* that also precedes *kola* 13 and 17 in the *Stich. Ambr.* The two later versions have a *phthora*.[79] In the *Stich. Ambr.* and the palaeo-Byzantine version, this modulation is connected with the great sign of *kratema*.

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79   *Nenano* seems to have a special position among the *phthorai*. As Manuel Chrysaphes clarifies in his treatise, "perhaps one should name this, which is called the ninth mode by ancient composers, a mode and not a *phthora* […]" (καὶ εἰκότως ἄν τις καλέσειε ταύτην ἦχον καὶ οὐ φθοράν, ἥτις καὶ παρὰ παλαιοῖς ἔννατος ἦχος καλεῖται […]. Additionally, he gives this mode a special aesthetic value by calling it "last in order but first of all the *phthorai* in worthiness, in completeness and in its honey-sweet and sonorous melody" (ἐσχάτην μὲν τῇ τάξει, πρώτην δὲ τῷ ἀξιώματι πασῶν τῶν φθορῶν ὡς ἀποτέλεσμά τι καὶ οἷον μελιχρὸν καὶ εὔηχον μέλος). *The Treatise of Manuel Chrysaphes* 1985, 64–65.

Illustration 24. Medial signatures and phthorai *preceding* kola *13, 17, and 23.*

λων·   δον·   νον·

λων   δον   νον

λων   δον   νον
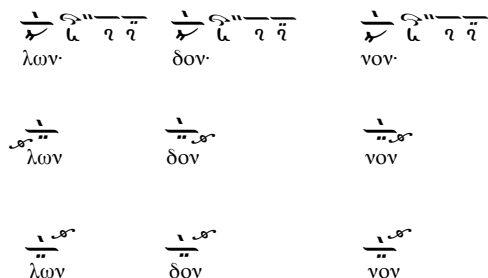
A minor melisma is also added to the word χαρᾶς in *kolon* 21 (Illustration 25), in order to indicate a connection to the greeting (χαιρετισμός) of Gabriel, echoing the Annunciation. This formula is additionally emphasized by the preceding medial signature of the second plagal mode and the following one of the second mode.

Illustration 25. Kolon *21.*

και   της   χα   ρας

και   της   χα   ρας·

και   της   χα   ρας

και   της   χα   ρας

Similarly, in *Stich. Ambr.*, χαῖρε (*kolon* 24, Illustration 26) is preceded by a medial signature of the second plagal mode.

Illustration 26. Medial signature preceding kolon *24.*
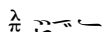
The version by New Chrysaphes (Illustration 27) includes supplementary melismatic formulas connected with the words πανηγυρίσωμεν (*kolon* 3), παντάνακτος (*kolon* 11), Θεοῦ with an additional syllable *ne* (*kolon* 12), ἐκβοήσωμεν (*kolon* 25), κεχαριτωμένη with an extra syllable *ne* (*kolon* 26), and ἡμῶν (*kolon* 28).[80]

*Illustration 27. Supplementary melismas in New Chrysaphes's composition (*kola *3, 11, 20, 25, 26, 28)*

Kolon *3*

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80   Also, Manouel Chrysaphes adds melismas to words παντάνακτος and ἡμῶν.

Kolon *11*

του παν τα   νακ   τος   χρι στου

του παν τα   νακ   τος   χρι στου
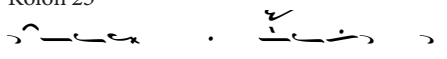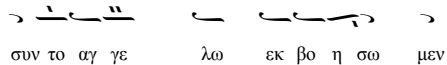
του παν τα   νακ τος   χρι στου

του παν τα   νακ τος   χρι στου
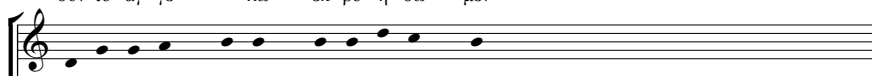
Kolon *20*
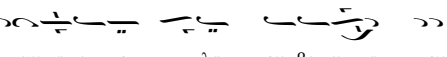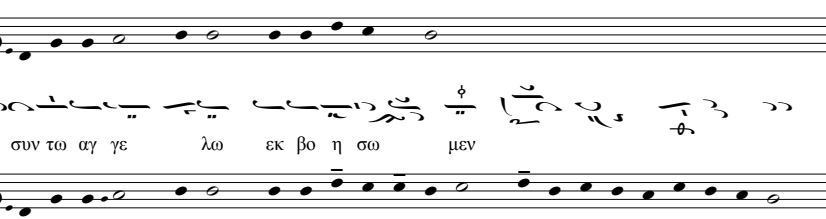
την μη τε ρα του θε   ου   γε νο με νην

την μη τε ρα του θε   ου   γε νο με νην·

την μη τε ρα του θε   ου   γε νο με νην

την μη τε ρα του θε   ου στ ωε ου γε νο με νην
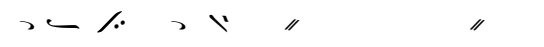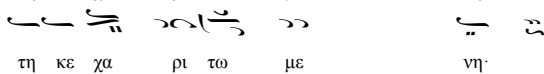
Kolon *25*

συν το αγ γε λω εκ βο η σω μεν

συν το αγ γε λω εκ βο η σω μεν

συν τω αγ γε λω εκ βο η σω μεν

συν τω αγ γε λω εκ βο η σω μεν

Kolon *26*

τη κε χα ρι τω με νη

τη κε χα ρι τω με νη·

τη κε χα ρι τω με νη

τη κε χα ρι τω με νη

Kolon *28*

υ περ των ψυ χων η μων:

υ περ των ψυ χων η μων:

υ περ των ψυ χων η μων:

υ περ των ψυ χων η μων:

These melismas seem to have various functions. The word πανηγυρίσωμεν is connected to the melisma on the word ἀνευφημήσωμεν, as mentioned above. It is noteworthy that the earlier versions include a medial signature. If we accept Raasted's theory that these neume ensembles were sometimes performed as sung medial intonations on festive occasions, we could pose the hypothesis that the formula of New Chrysaphes is reminiscent of this tradition.

The two following melismas, παντάνακτος and Θεοῦ, together with κεχαριτωμένη, are embellishments of *nomina sacra*. The latter also indicates the intertextual connection of the hymn with the Annunciation. Θεοῦ and κεχαριτωμένη are embellished additionally with a parallel melodic formula (στ), performed together with the great sign *ouranisma*.[81] The use of this particular hypostasis is, perhaps, also linked to the *nomina sacra*, emphasizing their importance.

Ἐκβοήσωμεν is, according to Chrysanthos's definition, *mimesis pros ta nooumena* or imitation of the meaning of the word, that is, a high, melismatic

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81 Gabriel explains *ouranisma* as being a sign connected to an ascent of the melody, which is in turn followed by a descent. Thus, the name of the sign refers to the heavens (Τὸ οὐράνισμα εἰς ὕψος αἴρει τὴν φωνήν, εἶτα καταβιβάζει ταύτην· καὶ διὰ τοῦτο οὐράνισμα, Gabriel Hieromonachos 1985, 68).

formula which expresses crying aloud. Finally, the concluding melisma has a purely musical function as a perfect cadenza.

Let us now consider the melody from a more modal perspective. The second period creates a textual connection between the verse couples F–G and H–I. The first verse of each set is a "practical" one, while the second one interprets the previous verse, as reflected in the life of the Theotokos (Table 16):

Table 16. Textual connections between verses F–G and H–I.

Verse F	Verse G	Verse H	Verse I
Παρθένοι·	τῆς ἀειπαρθένου τιμῶσαι	μητέρες·	τὴν μητέρα τοῦ Θεοῦ γενομένην·
Virgins	-> Ever-virgin	Mothers	-> Mother of God
λαμπαδηφορούσαι προπορεύεσθε	τὴν σεβάσμιον πρόοδον·	λύπην πᾶσαν ἀποθέμεναι·	καὶ τῆς χαρᾶς·
Procession of virgins -> Procession of Mary		Sorrow	-> Joy
		χαρμονικῶς συνακολουθήσατε·	τοῦ κόσμου τὴν πρόξενον·
		Mothers follow	-> Mary is the securer

A correspondence can also be found in the musical elements of these verses. The melismatic formulas in *kola* 13 and 17 are similar for the most part, and the *kola* 14 and 18 have analogous medial cadenzas, ending with the medial signature of the second mode. Also, the concluding formulas of the verses finish with identical formulas, followed by a medial signature of *nenano*. This complex connection between the pairs of verses is another indication of the importance of the maternal virginity of Mary.

The musical analysis of the *doxastika* shows that the compositions affect the structuralisation of the text to such an extent that this aspect cannot be ignored if one aspires to acquire a deep understanding of the mechanisms of Byzantine hymnography. Also, the diachronic analysis of the Σήμερον τὰ στίφη τῶν πιστῶν has demonstrated that the composers were rather faithful to the unique structures of the texts, following a continuous tradition that was also transmitted abroad. The analysis of this latter sticheron in particular shows similar textual interpretations that can be found throughout the hymnographic and homiletic *corpora* of the Entrance.

4.
HYMNOGRAPHY
AS ICONIC NARRATION

4.1. BYZANTINE WORSHIP AS AN ICONOTEXT

The *Sitz im Leben* of Byzantine hymnography is liturgical life in the church space. The performance takes place in the Christian temple, which, following the era of iconoclasm, is typically decorated with mural paintings.[1] These images depict events of salvation history, holy persons, and Christ himself. In Orthodox liturgical life, icons serve as didactic tools, just as hymnography does. In this role, icons proclaim the gospel in a visual way, simultaneously supporting the verbal message of the Scriptures, sermons, and hymns.

However, this is not their only purpose. Icons bear remarkable witness to the incarnation of Christ, which became one of the most important tenets of the iconophiles during the iconoclastic controversy.[2] The other purpose

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[1]   The Byzantine theologians considered church as a space which expresses God's descent into his creation. This idea is supported by many patristic authors, including Germanos of Constantinople and Maximos the Confessor. For an overall presentation of the theology of the church space, see Evdokimov 1990, 143–160.

[2]   Iconoclasts were opposed to the veneration of icons in church spaces. The controversy took place between the seventh and ninth centuries; iconoclasm was officially condemned by the seventh Ecumenical Council of Nicaea in 787, but the iconophile party achieved its final victory only in 843 through the order of Empress Theodora. The theology of the icon was developed particularly by Germanos of Constantinople, John of Damascus, and Theodore the Studite, among others. One of their main arguments was that, since God became flesh and thus visible, He could also be depicted in images.

   The theology of the icon cannot be examined extensively in this study; the reader is advised to consult an excellent recent study on the history of the iconoclastic controversy, together with an extensive bibliography, by Brubaker (2012); see especially pp. 110–114 for a summary of the theology and practice of icons during the controversy.

is related to *enargia*, a rhetoric device described both in chapter 2 and in the present chapter: depictions of Christ and saints are considered to be representations of the person. As we will discover throughout this chapter, just as the enargetic language employed in hymnography aimed at creating a feeling of the presence of the described persons or events, so it is the case in Byzantine iconography.

Even though icons are only considered to be representations of the person(s) depicted on them, they are not representations merely on a visual level. Instead, God and the saints are thought to act in miraculous ways through the image, which is apparent also from the Orthodox practice of holding certain icons in a special position as "miracle-working", a practice that is followed even today. During the 14th century, Gregory Palamas articulated the difference between the essence and the uncreated energies of God. The latter can work through material objects, and thus, believers participate in them, experiencing God's grace, when venerating the icons. According to Gregory, every essence has energy. Thus, the divine energy also makes it possible for the deified energy of the created prototypes of the icons to connect with the images.[3] Thus, holy icons have an ontological connection with the depicted persons.

Since Byzantine worship assigns such an important role to both text and image, it can be called *iconotextual*. An *iconotext*, a term often used in contemporary media studies and art history, usually refers to representations in which two different media – most commonly pictures and words – exist in an inseparable union.[4] Some Byzantine icons form iconotexts in themselves by combining text and image. However, of greater importance is the fact that the faithful see the icons and hear the hymnography, either rendered musically or read, when a liturgical service takes place. Thus Byzantine worship in its totality constitutes an iconotext, to which the tradition of the Church lends "external" cohesion. Accordingly, one of the leading scholars in iconotextual studies, H. Lund, confirms that the liturgy is a "co-existence" of images and

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3   The Palamite distinction between the essence and energies of God is discussed, for example, in Papademetriou 2005; see also Palamas's treatise *The Triads* (Γρηγορίου Παλαμά ἅπαντα τα ἔργα, vol. 2, 1999; An English translation by N. Gendle can be found in Gregory Palamas: *The Triads* 1982).

4   See Mikkonen 2005, 8.

words.[5] A contemporary Orthodox theologian, P. Evdokimov, clarifies this in the context of Byzantine worship: "The liturgy constructs its own framework and structures: the temple-church built in a certain architectural way, forms and colours, poetry and chant. All the harmonious parts together call to the whole man."[6]

An example of a study which examines the exchange of influences between different liturgical art forms is that of N. Tsironis (2005),[7] which suggests that the image of the Virgin as Christ's tender mother first appeared in poetry and later on homilies. The sermons in turn passed it on to iconography, which resulted in its appropriation for use in liturgical texts.[8] According to Tsironis, the tight linkage between different art genres results from the fact that "the Byzantine artist was obliged by the conventions of his genre to follow models already current in literature."[9]

The liturgical synergy of images and words, as an iconotext, generates a "work of art" of a higher degree than either element taken separately. To borrow the image employed by literary theorist P. Wagner, an iconotext is an intermedial garment woven of references with different levels of significance and varying modes of expression.[10] This is eminently true for the Orthodox liturgy. Different intermedial elements (see Illustration 1 in chapter 1.3.2. for a complete listing) serve common aims and provide each other with further associations and meanings. Studies on the iconic reading of hymnography in relation to Byzantine theology have only recently begun to appear,[11] while

5   See Lund 2002, 19–20. See the whole volume for a thorough introduction to the contemporary use of the concept of iconotext.

6   Evdokimov 1990, 34. In discussions on the methodology of this dissertation, especially with Maria Alexandru and Costin Moisil, P. Evdokimov's work on the theology of beauty in iconography became an important inspiration for my research on the intermedial relationship between icons and hymnography. Many of his arguments and ideas led me to consider the connections between the theology of icons and the theology of hymnography or, for that matter, any other liturgical art.

7   Already quoted in this dissertation in chapter 1.2.2.

8   Tsironis 2005, 91–92. According to Tsironis, this process "signifies the full incorporation and consolidation of this new theme into the main body of Orthodox religious practice."

9   Tsironis 2005, 96.

10   Wagner 1995, 12; 1996, 15–17.

11   During the last few decades, there have been studies concerning the images of the The-

the hymnographic reading of icons has been a subject of scholarly interest for some time.[12] However, the tradition of linking pictures to linguistic communication has existed throughout the ages,[13] even though it has not always been a subject of academic interest.

K. Mikkonen lists four kinds of links inside an iconotext (see Illustration 28). In my opinion, all four of these aspects are present in the liturgy. Icons and hymns together present historical events to believers (corresponding to Mikkonen's number 1), but the aesthetic forms of expression also strengthen the message (2). For centuries, one of the most important criteria for an icon is to have the name of the event(s) or person(s) depicted (3) or written on it. Liturgical language and iconography also include a lot of metaphors and symbols (4).

Illustration 28. Four aspects of an iconotext, according to K. Mikkonen.[14]
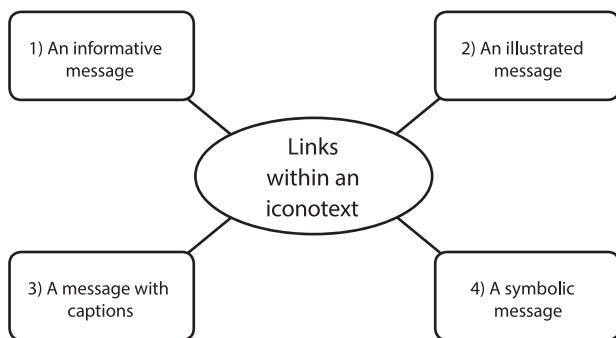
otokos in hymnography and homilies (such as Peltomaa 2001, Vassilaki (ed.) 2005, Brubaker & Cunningham (eds.) 2011; for an introduction to the recent study in this field, see A. Cameron's introduction to the previous volume, pp. 1–5).

12   Such as the monumental work of Lafontaine-Dosogne (1964) on Marian iconography.
13   Plato, in his dialogue *Cratylus* (430ᵉ, 431ᶜ) describes how pictures and words are similar forms of imitation. The leading Neoplatonist, Plutarch, claimed that poetry is painting that speaks and painting is silent poetry (see *De Gloria Atheniensium*, III, 346). The most famous quote, occurring almost as a cliché in iconotextual studies, is "Ut pictura poesis" ("as is painting, so is poetry") by Horace (*Ars Poetica*, 361).
14   See Mikkonen 2005, 65.

In the case of Byzantine worship, there are four main levels of interaction between iconography and hymnography. At the most basic level, iconography and hymnography support one another in conveying basic information about the feast. A given liturgical celebration usually has a limited repertoire of hymnography as well as a somewhat standardized way of describing the feast or the saint in icons. The feast of the Entrance does not deviate from this model. The hymnographic texts narrate the events of the feast and develop their theological meaning, while the icons and mural paintings narrate the same events in a visual way, depicting the essential elements of the feast. In addition to this semiotic connection, they also serve a spiritual purpose by strengthening the spiritual conscience of believers and mystically bringing them into union with the saints and God. The latter aspect constitutes a metaesthetic reading of the thematic parallels.

The second level of interaction between word and image is an even more explicit way of "illustrating" details from the content of the hymn. A classic example would be the iconographic depiction of the *Akathistos* hymn with its numerous poetic and typological images.[15]

Thirdly, there are visual depictions of particular events in which certain hymns were created or performed. In this case, the icon presents a kind of visual descriptive tag for the hymn. For example, there are mural paintings and miniatures that illustrate the salvation of Constantinople from the siege by the Avars and Slavs in 626. Patriarch Sergios organized a procession around the city walls with an icon, and a *kontakion* was then chanted as a thanksgiving ceremony. It was believed that the Theotokos directly intervened in the situation.[16] The poem was then named Akathistos ("unseated"), referring to the fact that the believers remained standing during the chanting of the hymn. Thus, the image gives a visual explanation for the origins of the hymn's

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15   A famous example of this is the Markov Manastir fresco near Skopje, dating from ca. 1380. It has been presented, for instance, by A. Pätzold (1989, 15–16; 40–43; figs. 70, 84 and 112–114) and V. Djurić (1976, 119–124). For an analysis of the hymnographic influence on the model of the *Akathistos* icon, see Lixačeva 1972.

16   See, for instance, Ševčenko 1991. The article is written from the point of view of icons in the liturgy, but it also reveals approaches for the creation and establishment of certain hymns in the life of the Byzantine Church.

name. This aspect of study, however, is not relevant for the present research, since such depictions do not exist in the case of the Entrance.

The fourth dimension of the connection between icons and hymns is their narrative or implicit way of expressing the theological message of the Church. They often use similar methods of narration or employ congruent rhetorical structures. Both art forms are dominated by the Byzantine concepts of cosmology and art as its constituent. These ideas are expressed with different technical methods in various art forms that can all be characterized, because of their significant role in worship, as liturgical.

In this chapter, I shall discuss in detail the different aspects of the levels of linkage between iconography and hymnography within the feast of the Entrance. My main tasks are

1)   to present an iconographic reading for the hymnography of the Entrance;
2)   to present a hymnographic reading for the iconography of the Entrance;
3)   to analyse, basing on the two previous points, the general contribution of the theology of the icon towards the definition of a "theology of hymnography."

4.2.   AN ICONOGRAPHIC READING OF THE HYMNOGRAPHY OF THE ENTRANCE

The hymnography of the Entrance describes several times how the prophets foresaw the events of the feast in spiritual *theoria*.[17] Hence, the literary work of the prophets could be understood as a kind of *ekphrasis* of their spiritual vision. The present chapter seeks to articulate a metaesthetic analysis of the use of spiritual *ekphrasis*[18] in the hymnographic *corpus* of the feast through

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17   See chapter 2.3.3. for discussion on the role of *theoria* in hymnographic exegesis.

18   The definition of *ekphrasis* in contemporary scholarship is a verbal representation of a true or fictive text, compiled in a non-verbal semiotic system (see Clüver 1997, 26, who developed the definition of ekphrasis from the traditional concept of *ekphrasis* as a mere "re-written" graphic work of art) or, more simply, a linguistic representation of a visual

different rhetorical devices. My hypothesis is that the rhetorical methods used to dramatize the events and to induce the listeners to form an image of the event in their minds, indeed surpass their own merely aesthetic value of these methods and function in a metaesthetic way. This would be in accord with the Byzantine conception of exegetical activity, which is explained in detail previously in this study.

If the prophets spiritually foresaw the events of the Entrance, the hymnographer[19] contemplates the events of the feast in spiritual *theoria*[20] and in some cases through his bodily eyes through the medium of iconography. As a result of this contemplation, he presents his *ekphrasis* of the event. One could criticize the use of the term *ekphrasis* in this context, since the visual presenta-

work of art (see Heffernan 1993, 3; Mitchell 1994, 152). Visuality includes a wide variety of art forms from architecture to painting, dance to music, and theatre.

Ekphrasis was widely used in Byzantine literature, perhaps the most famous example being the Homily 10 by Photios the Great (*In dedicatione novae basilicae*, PG 102, 564–573), which was delivered at the inauguration of the New Church, built for the Great Palace of the emperor Basil I, in 880. For a broader introduction to Byzantine ekphrasis together with relevant examples, see Maguire 1981, 22-52; James & Webb 1991; for a background reading of the excellent, recent study on *ekphrasis* and *enargia* in ancient rhetoric, see Webb 2009.

19 A similar process also happens in the homilies. Since my study concentrates on hymnography, I will, for the most part, omit further references to the homiletic *corpus* in this chapter.

20 The process of spiritual *theoria* in liturgical arts has been pointed out more recently by P. Florensky (1996, 67). He suggests that *theoria* means "this understanding of iconpainting as a way of attaining super-sensible perception, a way followed by both the great iconpainters and those who supervised the iconpainting process. […] The Church has always known [the Holy Fathers] to be the true iconpainters. […] They create the art because they are the ones who contemplate the persons and events that the icon must depict. How could someone create an icon which who does not have continuously before him – who has never even glimpsed – the icon's prototype?"

Corresponding hymnographic evidence has been presented by monk Gerasimos Mikragiannites (1905–1991), the greatest post-Byzantine hymnographer, when he describes his process of creating his poetry. He explains the hymnographic process himself: "The hymnographer has to be isolated, turned into himself, praying with a secret heart. The divine light comes through these, and the grace of the Lord overshadows the hymnographer, who becomes divinely inspired. Then, the mind pours forth purely the meanings [of the text] like a spring, and the hand does not have time to write down all the things the heart produces. So, the created hymns are truly divine products that fill souls with joy." (Επετηρίς Αθωνιάδος Σχολής 1966, 76–77.)

tion is neither a particular work of art nor a concrete performance.[21] However, the procession of the Theotokos into the temple, together with both its verbal and visual representations, can be considered a dramatic event with an unusually strong visual character such that its description can be considered an *ekphrasis*.[22]

W. Mitchell describes the process of *ekphrasis* as twofold. Firstly, the author interprets a visual presentation with words, and in turn the linguistic presentation is interpreted through the formation of an image in the mind of the reader or listener.[23] His thinking correlates with the concept of a double ekphrastic action in its liturgical context; the hymnographers present a verbal interpretation of both material and theoretic images, which, in turn, the believer interprets into a mental (or spiritual) image in his or her mind. I will now move to an analysis of the pictorial structures of the hymnography of the Entrance, with *ekphrasis* as my starting point.

4.2.1.   PICTORIAL RHETORIC

Since none of the hymnographers lived during the events of the Entrance, hymnography as *ekphrasis* is inevitably an interpretation of a representative image – in our case, either concrete or spiritual. The form of *ekphrasis* is not necessarily guided by factual loyalty to the object itself. The accuracy of the presentation is not considered to be an essential element of the tradition of poetic description.[24]

21   T. Yacobi employs the term "ekphrastic elements" for cases when it is difficult to decipher the exact work of art which has influenced the writer (see Lund 2002, 189 for further discussion). This is also the case in the hymnography of the Entrance.

22   The idea of *ekphrasis* being related to more abstract visualizations or mental images is also suggested, in the context of the study of Orthodox liturgics, by Pentcheva (2011).

      Here it must also be noted that the dominance of the procession in the depiction of the Entrance scene, as will be shown below, might be a result of the popularity of processions in the Byzantine liturgical practice of Constantinople. A procession in honour of the Mother of God was organized on every Tuesday and Friday; additionally, there were altogether 68 festal processions yearly in which the patriarch and, in some cases, even the emperor took part (see Taft 2006, 38–40). B. Pentcheva connects the rising popularity of the *Hodegetria* processions in the 10th century with the emergence of the processional structure of the Entrance depictions (see Pentcheva 2005).

23   See Mitchell 1994, 164.

24   Cf. Mikkonen 2005, 282.

The use of historical information, however, plays a significant role in the hymnography of the Entrance. This might be a consequence of the historical paradoxicality of the event of Mary entering the Holy of Holies. Hymnographers seek to link their hymns with reality, often by listing facts or naming objects or persons. Thus, the descriptive expressions support the narrative character of the text.[25] This is natural, since in the rhetorical tradition, description is not merely a figure of speech. Rather, it is generally considered one of the four main rhetorical modes, together with exposition, argumentation, and narration.[26]

Within the framework of narration and description, there are four "visual" rhetorical devices that are often used in the hymnographic *corpus* of the Entrance: *enargia*, *prosopopoeia*, *mimesis*, and *diegesis*.[27] I understand the latter two, *mimesis* and *diegesis*, to be characteristically "visual." Both, despite their technical differences, are intended to create an image in the minds of

25 Even more boldly, K. Mikkonen (2005, 249) wonders if narration and description can eventually be separated at all, since both of them strengthen the other narrative by "authorizing" the descriptions, and descriptions by enlivening the narrative.

26 For a recent presentation of the rhetorical modes, see Smith 2003. Description is a mode that can be used both in fictive and non-fictive texts, but it is often linked with narration and aims at transmitting a mental image of a story or event.

27 *Enargia* is a general term that refers to making something present through a visually powerful description (see Lanham 1991, 64), while *prosopopoeia* occurs when the speaker or writer communicates to the audience by speaking or writing as another person or object (Quintilian, *Institutio oratoria*, IX:II). The role of *enargia* in the rhetoric of the antiquity has been excellently presented by R. Webb (2009, 87–106). She concludes her study by suggesting (p. 105) that *enargia* "is a quality of language that derives from something beyond words: the capacity to visualize a scene. And its effect also goes beyond words in that it sparks a corresponding image, with corresponding emotional associations, in the mind of the listener."

   Mimesis can convey various meanings, including imitation, representation, and mimicry, but in rhetoric it usually refers to imitation as opposed to *diegesis*: *mimesis* shows, *diegesis* tells (see Quintilian, *Institutio oratoria*, IX:LVIII for an early definition of *mimesis*). The definition of *mimesis* and *diegesis* is not simple; the most influential source for Byzantine rhetoric is, in this respect, perhaps Dionysios of Halikarnassos's *De imitatione*. He considers imitation as a practice of editing an already existent source text – in this context we can consider images as texts – and as constituting the adaptation and enrichment of it for current purposes. This definition seems to work best for the process of hymnographic creation (for further discussion, see Ruthven 1979, 103–104).

the listeners or readers; they aim to transmit a glimpse of the truth behind language and images, whether material or spiritual. This is also the case in the feast of the Entrance. Hymnography and icons present different aspects of the events, but neither of them individually represents the totality of the theological and narrative richness of the feast.

Enargia and *prosopopoeia* function in the same way, but I consider them to be of a spatial character. They create an abstract space for the listener, observer, or reader. *Enargia* could translate into English as vividness. The poet or artist seeks to use various techniques, like metaphor or description, in order to create such a strong presence around the subject that the audience can almost see the subject before their eyes. *Prosopopoeia*, which translates as personification, is very close to *mimesis*. It can also be the most abstract of these four rhetorical devices, since it can make "dead" objects speak.

It is important to note that Byzantine authors themselves were acutely aware of the pictorial character of rhetoric. The most famous quotation to support this view is from Basil the Great's homily on the martyrs of Sebasteia, where he strives to show

> to all, as if in a picture, the prowess of these men. For the brave deeds of war often supply subjects for both speech writers and painters. Speech writers embellish them with their words, painters depict them on their panels, and both have led many on to acts of bravery. For what spoken narrative presents through hearing, this silent painting shows through imitation.[28]

4.2.2.   EKPHRASTIC DIMENSIONS IN THE *STICHERA*

In the following sub-chapters, I will present examples of pictorial rhetorical devices utilized in the hymnography of the Entrance that appear in a selection of *stichera idiomela* and kanons for the feast. When studying the narrative structure of hymnography, one must also consider the liturgical context of their performance and whether or not the author of the text was aware of this narrative continuity or discontinuity in the service.

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28   Προσδείξαντες πᾶσιν, ὥσπερ ἐν γραφῇ, τὰς τῶν ἀνδρῶν ἀριστείας. Ἐπεὶ καὶ πολέμων ἀνδραγαθήματα καὶ λογογράφοι πολλάκις, καὶ ζωγράφοι διασημαίνουσιν, οἱ μὲν τῷ λόγῳ διακοσμοῦντες, οἱ δὲ τοῖς πίναξιν ἐγχαράττοντες, καὶ πολλοὺς ἐπήγειραν πρὸς ἀνδρίαν ἑκάτεροι. Ἃ γὰρ ὁ λόγος τῆς ἱστορίας διὰ τῆς ἀκοῆς παρίστησι, ταῦτα γραφικὴ σιωπῶσα διὰ μιμήσεως δείκνυσιν (*In sanctos quadraginta martyres*, PG 31, 508ᶜ–509ᴬ). For the English translation, see Maguire 1981, 9.

The *stichera idiomela* chosen for this study are, most probably, not written by the same authors as the *stichera prosomoia* that precede them. Thus, these texts can be analysed as independent representatives of the narrative of the Entrance; nevertheless, this does not mean that the author would not make use of all four main rhetorical modes in the same *idiomelon*. On the other hand, the kanons provide a much larger poetic form for developing the narrative and the figures of speech that the hymnographer employs. Thus, a kanon can be studied as one narrative entity. The fixed sets of *stichera prosomoia* work in a similar way but on a smaller scale. In the manuscript tradition, they are preserved as ensembles.

My first example is the *doxastikon* of the *kekragaria* of Small Vespers:

Ὁ Δαυῒδ προανεφώνει σοι Ἄχραντε,	David foregreeted you, o undefiled one,
προορῶν τὴν ἀφιέρωσιν,	foreseeing your dedication
τῆς εἰσόδου σου ἐν τῷ Ναῷ,	through your Entrance into the temple.
ἐν ᾗ τὰ πέρατα σήμερον ἑορτάζοντα,	The ends [of earth] today rejoice over it
δοξολογοῦσί σε πανύμνητε·	and glorify you, o most praised one.
Τὴν γάρ πρὸ τόκου Παρθένον,	When you, who were Virgin before birth
καὶ μετὰ τόκον μείνασαν ἄφθορον,	and after birth remained uncorrupted,
Μῆτερ τοῦ Λόγου τῆς ζωῆς,	o Mother of the Logos of life,
σήμερον ἐν τῷ Ναῷ εἰσερχομένην,	today enter the Temple,
ὁ Ζαχαρίας εὐφραίνεται,	Zacharias rejoices
ἀπολαβών σε Δέσποινα,	as he receives you, o Lady,
καὶ τὰ Ἅγια τῶν Ἁγίων ἀγάλλονται,	and the Holy of Holies exult,
ὑποδεξάμενά σε τὴν τροφὸν τῆς ζωῆς ἡμῶν.	as it accepts you, the nourisher of our life.
Διὸ καὶ ἡμεῖς ἐν ᾠδαῖς ἐκβοῶμέν σοι.	Thus do we also cry out to you with hymns:
Ὑπὲρ ἡμῶν δυσώπησον,	Intercede for us
τὸν Υἱόν σου καὶ Θεὸν ἡμῶν,	o your Son and our God,
δωρηθῆναι ἡμῖν τὸ μέγα ἔλεος.	that he grant us great mercy.

The first five *kola* of the hymn are in the form of *diegesis*. An impersonal voice refers to the prophet David, describing the creation of his own ekphrastic text (Psalm 44) on the Entrance. The seven following *kola* are a combination of *prosopopoeia* and *mimesis*. The author of the hymn puts words into David's mouth that clearly were not based on any historically standard narrative. The passage cannot even be considered a paraphrase of the prophet's Psalm. Thus,

the focalization[29] of the poem changes from the author (and, consecutively, the performer/listener) of the hymn to David.

The passage, however, also employs the rhetorical modes of narration and argumentation. The author refers to the events by means of a narrative, but also aspires to convey a dogmatic message through the use of various epithets for the Theotokos. Like most Marian hymns, this one aims at proclaiming the mystery of the Incarnation through argumentation, emphasising the virginity of Mary and her motherhood for the Logos.

How should we, then, understand this part of the hymn? I consider it to be a combination of several overlapping ekphrastic elements. The first ekphrastic level is the Psalm of David. Next, the hymnographer forms his own *ekphrasis*, which is based on the Psalm, other literal sources of the Entrance, perhaps iconography, and his own spiritual vision, and which might be a combination of previous conventions and personal contemplation. This results in the formation of a mental image in the minds of the readers, performers, or hearers of the hymn.

The last three *kola* of the poem, again, turn the focalization back to the author, performers, and audience of the hymn. This could be seen as a kind of *enargia*. Through a direct address to the Theotokos, she and the entire event of the Entrance are made present. The *sticheron* ends in a formulaic expression, δωρηθῆναι ἡμῖν τὸ μέγα ἔλεος.

The direct speech of believers to the events or persons is one of the most commonly employed forms of *enargia* in hymnography. It is most typically directed to the Theotokos herself and often has a supplicatory or laudatory character. The paraphrases of Gabriel's greeting at the Annunciation are particularly effective, a salutation in which believers are invited to join.[30]

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29   "Focalization" was coined by G. Genette (1980, 161–211); by this term, he means the perspective of a narrative.

30   In the repertoire of *idiomela*, these references can be found in the second *sticheron* of the Lite (σὺν τῷ Γαβριὴλ ἐκβοήσωμεν· Χαῖρε Κεχαριτωμένη, ὁ Κύριος μετὰ σοῦ, ὁ ἔχων το μέγα ἔλεος, "let us cry out with Gabriel: Hail, you who are full of grace, the Lord is with you, He who has great mercy") and the *doxastikon* of the *aposticha* of the Great Vespers (τὸ χαῖρε σὺν τῷ Ἀγγέλῳ ἐκβοήσωμεν, τῇ Κεχαριτωμένῃ, τῇ ἀεὶ πρεσβευούσῃ, ὑπὲρ τῶν ψυχῶν ἡμῶν, "let us cry out, together with the angel, "Hail" to the Blessed one, who always intercedes for our souls").

However, narration can also be directed to Mary herself. The most common tense for such hymns is the present, but the *doxastikon* of the *kekragaria* in Great Vespers is a demonstrative example of such a narrative in past tense. And yet, it concludes with four *kola* of supplication to the Mother of God in the present tense. This creates, again, an enargetic effect. However, Mary is not encountered during the events of the Entrance but in her present heavenly glory.

Μετὰ τὸ τεχθῆναι σε,	After your birth,
Θεόνυμφε Δέσποινα,	o Bride of God and Lady,
παρεγένου ἐν Ναῷ Κυρίου,	you went to dwell in the temple of the Lord,
τοῦ ἀνατραφῆναι εἰς τὰ Ἅγια τῶν Ἁγίων,	to be brought up in the Holy of Holies
ὡς ἡγιασμένη.	as the holy one.
Τότε καὶ Γαβριὴλ ἀπεστάλη	Then was also Gabriel sent to you,
πρὸς σὲ τὴν πανάμωμον,	all-undefiled one,
τροφὴν κομίζων σοι.	to bring you nourishment.
Τὰ οὐράνια πάντα ἐξέστησαν,	All the heavenly powers were amazed,
ὁρῶντα τὸ Πνεῦμα τὸ Ἅγιον ἐν σοὶ σκηνῶσαν.	seeing the Holy Spirit dwell in you.
Διὸ ἄσπιλε ἀμόλυντε,	Therefore, o stainless and unblemished one,
ἡ ἐν οὐρανῷ καὶ ἐπὶ γῆς δοξαζομένη,	glorified in heaven and on earth,
Μήτηρ Θεοῦ,	Mother of God,
σῷζε τὸ γένος ἡμῶν.	save our kind.

In some cases, direct speech is addressed to other persons, most commonly Joachim and Anna[31] or Zacharias.[32] In a special category of dialogues of this

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31   Such a passage can be found, for example, in the second kanon of the feast (2nd *troparion* of the 3rd ode; 3rd *troparion* of the 4th ode) and the 3rd *troparion* of the 5th ode of the kanon of the afterfeast in Paris. gr. 259: Ὡς μακαρία ὑμῶν, ἡ πρὸς τὸν Κτίστην καὶ Θεὸν ἔντευξις, Ἰωακεὶμ, δίκαιοι καὶ Ἄννα, καὶ ὡς εὐλογητὸν, καὶ δεδοξασμένον, τὸ ταύτης ἐκπλήρωμα. ("Your blessed entreaty to the Creator and God, o righteous Joachim and Anna, is beatified and glorified in her fulfillment.")

32   For example, in the *exaposteilarion* of the forefeast: Θεοῦ σοφίας τέμενος, καὶ ὑπέρτερον θρόνον, τῶν Χερουβὶμ ὑπάρχουσαν, τὴν ἁγνὴν Θεοτόκον, εὐτρέπισον Ζαχαρία, τοῦ ναοῦ τὰς εἰσόδους, τὰ τῶν Ἁγίων Ἅγια, ὑποδέξασθαι ταύτην, καὶ σὺν ἡμῖν, ᾆδε προεόρτιον τῇ Παρθένῳ, ἐξ ἧς Χριστὸς ὁ Κύριος, σαρκωθεὶς κόσμον σῴζει. ("Zacharias, prepare the entrances of the temple in order to receive, into the Holy of Holies, the sanctuary of the wisdom of God and the throne, higher than the Cherubim, the pure Theotokos, and chant with us a fore-festal hymn to the Virgin, from whom [our] Lord, Christ, having become flesh saves the world.")

type are exchanges between the author of the hymn and the groups of virgins and mothers. Hymnographers seem to conceive of them primarily as the women who were present at the Entrance, but this typology is also elevated to a more universal allegorical level by referring to all women, and this is especially relevant to those present in the church space during the chanting of the hymn.[33] To make *enargia* even more effective, direct speech is also addressed to the prophets who prophesied concerning the Theotokos.[34] This way of addressing persons in different eras contributes to the idea of a complex hymnographic exegesis, in which the divisions between Old Testament (represented by prophecies and typologies), Apocrypha (represented by descriptions of the Entrance), and New Testament (represented by narratives of the Annunciation and, additionally, the Incarnation of Christ) are blurred as a result of the combination of different textual passages, which enables the formation of a more complete image of salvation history.

Along with the layering of narrative sources, the sense of presence is compounded by the use of *mimesis*, sometimes combined with elements of *prosopopoeia*. Besides the *doxastikon* of Small Vespers, such passages are abundant

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33   Such as Μητέρες συγχάρητε, παρθένοι σκιρτήσατε, καὶ στεῖραι συγχορεύσατε in the *doxastikon* of the *Lite*, after which the hymnographer Leo extends his exclamation to the entire world: Χαίρετε λαοὶ καὶ ἀγαλλιᾶσθε. Also, the *doxastikon* of the *aposticha* of the Great Vespers includes such a passage; this is analysed more closely in chapter 2.2.6., and 3.3.2. in its musical form. In the kanons, there are several *troparia* that are directed to the groups of women.

   To make another brief reference to the kanon poetry of the feast, the second kanon of the feast (7th *troparion* of the 3rd ode) not only calls Zacharias and the other priests of the temple but all members of the priestly order to receive the Theotokos: Οἱ Ἱερεῖς Θεοῦ ἐνδύσασθε, τὴν δικαιοσύνην ἐν χάριτι, καὶ ὑπαντήσατε φαιδρῶς, ὡς εἰσόδους παρέχοντες, θυγατρὶ τοῦ Βασιλέως, καὶ Θεοῦ εἰς τὰ Ἅγια. ("O priests of God, vest the righteousness of grace and brightly receive, being the keepers of entrances, the daughter of King and God to the Holy place.") This interpretation is implied by the previous *troparion* of the kanon, which exhorts believers to join the procession of the Entrance.

34   The *mesodion kathisma* of the feast day speaks to David: Ἀναβόησον Δαυΐδ, τὶς ἡ παροῦσα Ἑορτὴ, ἣν ἀνύμνησας ποτὲ, ἐν τῷ βιβλίῳ τῶν Ψαλμῶν. ("Cry out, o David, what is this present feast, of which you foresang hymns in the book of Psalms?") Again, the second kanon of the feast uses this method: the 1st *troparion* of the 4th ode is addressed to the prophet Isaiah: Προφῆτα Ἡσαΐα, προφήτευσον ἡμῖν· ἡ Παρθένος τίς ἐστιν; ("O prophet Isaiah, make a prophecy for us: who is the Virgin?")

throughout the entire hymnographic *corpus*. Most often, *mimesis* is focused on David's prophecy of the Entrance in Psalm 44 and presented as a paraphrase.[35] *Mimesis* is also connected to the characters of Zacharias[36] and Anna,[37] most commonly in the form of a dialogue between them, while Joachim and Mary remain silent. This corresponds to the narrative of the *Prot. Jas.*

Nevertheless, the first pair of the *stichera aposticha* of the Great Vespers includes an indirect discussion between Anna, Zacharias, and Mary. In the first *sticheron*, Zacharias addresses his words to the Theotokos:

Ζαχαρίας ἐβόησε,	Zacharias cried out:
Πύλη Κυρίου,	"O gate of Lord,
τοῦ Ναοῦ ὑπανοίγω σοι,	I open the gates of the temple to you.
πύλας χαίρουσα,	Rejoice and dance around it:
ἐν αὐτῷ περιχόρευε·	for I know and believe
ἔγνων γὰρ καὶ πεπίστευκα,	that already
ὡς ἤδη ἡ λύτρωσις,	the deliverance of Israel
ἐπιδημήσει προδήλως,	will now dwell
τοῦ Ἰσραὴλ καὶ τεχθήσεται,	openly among us,
ἐκ σοῦ Θεὸς Λόγος,	and that from you God will be born,
ὁ δωρούμενος τῷ κόσμῳ,	the Logos,
τὸ μέγα ἔλεος.	who grants the world great mercy."

As a response to this, Anna speaks in the following *sticheron* to her daughter:

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35   In addition to the *prosopopoeia-mimesis* combination of the *doxastikon* of the Small Vespers, which is analysed above, a paraphrase of the procession can be found in the *mesodion kathisma* of the feast. For instance: Ἀπενεχθήσονται εἰπών, τῷ Βασιλεῖ μυστικῶς, παρθένοι ὄπισθεν αὐτῆς, καὶ αἱ πλησίον αὐτῆς. ("He said: Her companions, the virgins that follow her, shall be mystically led unto the King.")

36   The most significant case of a *mimesis* of Zacharias is the *doxastikon* of the *Lite*, which will be discussed below.

37   The sixth *sticheron kekragarion* of the Great Vespers is a direct speech of Anna to Zacharias: Γηθομένη ὑπόδεξαι, Ζαχαρία ἐβόησεν, Ἄννα ἡ πανεύφημος, ἣν ἐκήρυξαν, Θεοῦ Προφῆται ἐν Πνεύματι, καὶ ταύτην εἰσάγαγε, εἰς τὸν ἅγιον Ναὸν, ἱερῶς ἀνατρέφεσθαι, ὅπως γένηται, τοῦ Δεσπότου τῶν ὅλων, θεῖος θρόνος, καὶ παλάτιον καὶ κλίνη, καὶ φωταυγὲς ἐνδιαίτημα. ("The all-blessed Anna cried out rejoicing: O Zacharias, receive her whom the prophets of God proclaimed in the Spirit, and lead her into the holy temple, so that she would be brought up there in reverence, in order to become the divine throne, palace, resting-place and a dwelling full of light of the Master of all.")

Ἄπιθι τέκνον,
τῷ δοτῆρι γενήθητι,
καὶ ἀνάθημα,
καὶ εὐῶδες θυμίαμα.
Εἴσελθε εἰς τὰ ἄδυτα,
καὶ γνῶθι μυστήρια,
καὶ ἑτοιμάζου γενέσθαι,
τοῦ Ἰησοῦ οἰκητήριον,
τερπνὸν καὶ ὡραῖον,
τοῦ παρέχοντος τῷ κόσμῳ,
τὸ μέγα ἔλεος.

"Go, child,
to Him who granted you to me,
in order to become an offering
and incense of sweet fragrance.
Enter into the sanctuary
and learn mysteries
and prepare [yourself] for becoming
a pleasing and fair
dwelling-place of Jesus,
who grants the world
great mercy."

A similar structure can be seen in some of the iconographic depictions of the event, presented below in chapter 4.3. Anna and Zacharias are facing each other, but they are bending down towards the child.

The *doxastikon* of the *Lite*, written by Leo the Master, is exceptional in seeking to draw an overall image of the procession in the minds of the believers:

Ἐπέλαμψεν ἡμέρα χαρμόσυνος,
καὶ ἑορτὴ πανσεβάσμιος.
Σήμερον γὰρ ἡ πρὸ τόκου Παρθένος,
καὶ μετὰ τόκον Παρθένος μείνασα,
ἐν τῷ Ναῷ προσάγεται,
καὶ χαίρει Ζαχαρίας ὁ πρέσβυς,
ὁ γενέτης τοῦ Προδρόμου,
καὶ βοᾷ γηθοσύνως.
Ἤγγικεν ἡ προσδοκία τῶν θλιβομένων,
ἐν Ναῷ ἁγίῳ ὡς ἁγία,
ἀφιερωθῆναι εἰς κατοίκησιν τοῦ Παντάνακτος.
Εὐφραινέσθω Ἰωακεὶμ ὁ προπάτωρ,
καὶ ἡ Ἄννα ἀγαλλιάσθω,
ὅτι προσήνεγκαν Θεῷ,
ὡς τριετίζουσαν δάμαλιν,
τὴν ἀμώμητον Δέσποιναν.
Μητέρες συγχάρητε,
παρθένοι σκιρτήσατε,
καὶ στεῖραι συγχορεύσατε·
ὅτι ἠνέῳξεν ἡμῖν τὴν οὐρανῶν βασιλείαν,
ἡ προορισθεῖσα Παντάνασσα.
Χαίρετε λαοὶ καὶ ἀγαλλιᾶσθε.

A joyful day dawned
and a most honourable feast.
Today the Virgin, before giving birth
and after giving birth remaining Virgin,
enters the temple,
and Zacharias the presbyter rejoices,
the father of the Forerunner,
and cries out jubilantly:
"The expectation of the grieving approached
in the holy temple as holy,
to be dedicated a dwelling-place of the Ruler of all.
May Joachim the forefather rejoice
and Anna be glad,
for they offered to God,
like a three-year-old heifer,
the stainless Lady.
Mothers, rejoice with them,
virgins, leap for joy,
and barren women, dance with them:
for she opened to us the heavenly kingdom,
she who was predestined to be Queen of all.
Rejoice, peoples, and be glad."

This *idiomelon* combines many rhetorical modes and devices. The narration of the event does not deviate from the Entrance narrative of the *Prot. Jas.* One of the most common figures is pleonasm with its various subcategories.[38] The two opening *kola* form a tautology, which praises the significance of this event. The hymnographer then moves on to the rhetorical mode of argumentation, again through the device of pleonasm, by presenting the dogmatic epithets of Mary (Σήμερον γὰρ ἡ πρὸ τόκου Παρθένος, καὶ μετὰ τόκον Παρθένος μείνασα). The pleonasm of the word "Virgin" emphasises the paradox of the virginal birth. Later on, the hymn links itself to the historical aspects of the Entrance through a rhetorical mode of exposition. Specifically, Leo mentions the profession and genealogy of Zacharias (χαίρει Ζαχαρίας ὁ πρέσβυς, ὁ γενέτης τοῦ Προδρόμου). The arguments for Mary's special role continue throughout the hymn through the use of the epithets Δέσποινα and Παντάνασσα.

Enargia appears in the hymn in many forms. Except for the opening line, the text is written in present tense, and the narrative begins with the word Σήμερον. The poet employs effective *prosopopoeia* by using the voice of Zacharias in order to speak to all those present in the procession of the Entrance. As previously mentioned, this refers not only to historical participants but also to women present in the church space during the singing of the hymn and, in an even broader sense, to all women of the world; it is important to keep in mind that at the time when the feast of the Entrance coalesced, along with the textual tradition surrounding it, women did not play an active role in divine services.[39] Even more dynamically, Leo ends the hymn with the formulaic line χαίρετε λαοὶ καὶ ἀγαλλιάσθε as an anaphonetic exclamation to the whole world. Thus, he simultaneously links the hymn to an extant hymno-

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38   In rhetoric, pleonasm refers to the use of more words or expressions than is necessary to deliver a meaning (see Lanham 1991, 116).

39   This was true for the parishes, since there are no descriptions of women singing in public services. Byzantine churches usually include a balcony, *gynaikonites*, meant for women. The only exception with regards to a more active female participation was the monastic movement, where older nuns instructed younger ones in the rendering of divine offices. See Herrin 2006, esp. pp. 5–6, for more information about the female monastic movement during iconoclasm; Dobowchik 2002 for discussion on the liturgical tasks in female monasteries, especially church singing.

graphic tradition while echoing the culmination of salvation history, namely, the Resurrection.[40] The closing line can also be seen as an appropriation of the words of Zacharias in the *Prot. Jas.*

As noted earlier, *ekphrasis* always works in two ways. After the verbal interpretation of the scene (in Leo's case, this would most surely have included also the iconographic depictions of the Entrance, since he lived in an era when the depictions of the Entrance scene were already standardized, which will be discussed below), follows the process of creating a mental – or in the metaesthetic language a *noetic* – image in the minds of the readers or audience of the hymn. The study of this second level of *ekphrasis* is extremely challenging, if not impossible. One can only describe one's own perception, which again becomes an *ekphrasis* or, in other words, a verbal description of an "image" created by this hymn.

An important aspect in the analysis of the dramatic effects of hymnographic rhetorics is the interpretation of the changes in focalization. In the example at hand, the hearer's attention moves quickly from Mary, the protagonist of the event, to Zacharias, in connection with the long prosopopoietic passage. The hymn presents him as the individual who is fully aware of the full meaning of the events.

A well-illustrating example of a more complex change of focalization is the unpublished set of three *prosomoia* in Sinait. gr. 570,[41] which presents a dialogical structure between Zacharias and David; the former lived in a different era than the latter. This emphasises the reciprocal connection between the prophecy and its fulfilment, as well as the liturgical time in which different eras are connected by an eschatological dimension. The hymnographer uses the device of *prosopopoeia* by describing the exclamation of the high priest when he sees the Theotokos entering the temple: "Behold, the divine sanctification; behold, the holy sanctuary; behold, the tablets of grace, the gilded ark dedicated unto God."[42] By this *anaphonesis*, Zacharias becomes a link to the

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40   The same formula is used, for instance, as both the opening and closing lines of the second *sticheron* of the *ainoi* of the 2nd tone of Sunday *Oktoechos* (Παρακλητική 1991, 75).

41   Following the *automelon* Ὡς γενναῖον ἐν μάρτυσι; see Appendix I.

42   Ἰδοῦ τὸ θεῖον Θεοῦ ἁγίασμα, ἰδοῦ τὸ ἱλαστήριον, ἰδοῦ αἱ πλάκαι τῆς χάριτος, κιβωτός τε ἡ πάγχρυσος, τῷ Θεῷ ἀνατίθεται.

lineage of the Old Testament prophets. He witnesses the fulfilment of their foretellings in the tiny child.

In the next *sticheron*, David responses with his prophecy in the form of a paraphrase of Psalm 44: "Hearken, o daughter, incline your ear to me, come to the house of the King and God. The rulers of the people order processions be made for you, undefiled daughters hasten to honour you, and kings offer praise unto you."[43] The antiphonal style of performance enhances the dialogical character of these two *stichera* in the context of their liturgical performance. The third *sticheron* continues with references to further typological images that are drawn from the Old Testament. Thus, the set as a whole aspires to persuade its audience that Mary is the true fulfilment of those prophecies.

A common element in all the hymns analysed above is the passive position of Mary, even though she is the protagonist of the Entrance. All dialogues are conducted between two different persons, sometimes through the person of the child, but at no point is she described as answering or reacting, perhaps due to her young age. This agrees with the only description of the Theotokos's active participation in the narrative of the *Prot. Jas.*, where she dances out of joy, inspired by divine grace. This non-verbal action of Mary is also described in the third *apostichon* of the Great Vespers.[44] Mary's striking silence and her young age aside, the hymnographic *corpus* makes it clear that she was quite aware of the meaning of the events. From this point of view, her silence can be understood as an expression of Mary being somehow above other the persons attending the event, or as a sign of a humble acceptance of her future task. Another explanation could be that her passivity is meant to emphasise her corporality, in other words, the concrete action of becoming the vessel of God.

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43   Ἄκουσον ὦ θύγατερ, κλίνον μοι τὸ οὖς σου, εἴσελθε εἰς οἶκον, τοῦ βασιλέως καὶ Θεοῦ, καὶ λιτανεύσουσιν τὸ σὸν πρόσωπον, ἐθνῶν οἱ βασιλεύοντες, καὶ τῇ τιμῇ σου προσδράμουσιν, θυγατέρες ἀμόλυντοι, βασιλέων ὑμνοῦσαι σε.

44   Ἥτις περιχορεύουσα, εἰς θεῖα σκηνώματα ("Dancing does she step to the divine residence"). In the same *sticheron*, dance becomes a dominant element. Joachim and Anna are also described as dancing.

4.2.3.   KANON OF THE FOREFEAST IN SINAIT. GR. 570: A MOSAIC OF IMAGES

The poetic form of the kanon, consisting of several *troparia* for each ode, allows for more complex imagery than the shorter hymnographic genres of *kathismata*, *stichera*, etc. However, contrary to the earlier tradition of *kontakia*, kanons aspire to evoke a less dramatic impact and employ a higher style of rhetorical expression. Depending on the kanon, there may be a decipherable structure in the poem as a whole, while in others each ode might include a particular theme or structure that is not connected to a larger context.

In the unpublished kanon of the forefeast in Sinait. gr. 570, there is a twofold structure. First, the kanon as a whole follows Mary's procession from the gates of the temple into the sanctuary. The opening *troparion* of the kanon presents a dynamic image of the temple opening its doors and preparing a feast, using the rhetorical device of personification: Πύλας καὶ εἰσόδους ὁ ναὸς, ἀναπετάσας τὴν πύλην εἰσδέχεται, τοῦ παμβασιλέως καὶ Θεοῦ, καὶ κοσμεῖ τὰ ἐνδότερα, ἧς ἐν τῇ εἰσόδῳ, καταφαιδρύνεται χάρισιν.[45] Personification is often employed in the hymnographic *corpus* of the feast in order to vivify the temple or a part of it.

The first ode, as a whole, describes the preparation for the Entrance, which is appropriate for a kanon of the forefeast. It begins with the temple, continuing to the spiritual goods of God and, finally, culminating with the race of the earth-born. The overall narrative structure of the kanon is as follows (Table 17).

We can see from the table that, after the opening of the gates of the temple, the narration continues on to the formation of a procession in the third ode. In this ode, the virgins seem to lead Mary, according to the narrative of the *Prot. Jas.*, in order to prevent her from turning back to her parents. However, in the fifth ode her position changes as she becomes the leading figure of the procession, which is similar to the iconographic presentations of the procession studied below. Then the kanon concentrates on different typological images of the Theotokos, concluding with her as the sanctuary, where she was dedicated to God. The end of the kanon brings the narrative

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45   1st *troparion* of the 1st ode: "Having opened the gates and entrances, the temple receives the gate of God the King of all, and adorns the inner parts. At her entrance the temple is illuminated with grace."

Table 17. The narrative structure of the kanon of the forefeast in Sinait. gr. 570.

Ode of the kanon	General theme	Location and function	Detailed contents of the troparia
1st	Mary's entrance into the temple	Gates of the temple and their personification	1. The temple opens its gates and adorns itself 2. Divine grace adorns Mary 3. Humans celebrate
3rd	Procession of virgins go before Mary	Inside of the temple	1. Preparing and beginning the procession 2. Old shadows and symbols give way to Mary 3. The sweet fragrance of Mary's virginity
4th	Mary as the dwelling-place of God	Inside of the temple combined with universal significance	1. Mary as tabernacle – destruction of pagan temples 2. Mary as a bridal chamber 3. Mary as God's bride – temple as bridal chamber
5th	Mary as a cloud	Inside of the temple and in the whole creation	1. Typology of Mary as the guiding cloud in the desert 2. Sanctuary receives Mary's sweet fragrance 3. Natural clouds rejoice together with the spiritual one
6th	Mary as a sacrifice	Inside of the temple combined with a cosmic function	1. Angels overseeing the procession 2. Mary as a sacrifice to undo the transgression of Eden 3. Human race offers Mary as sacrifice
7th	Passage from law to grace	Mary's role in salvation history	1. Rivers of grace flowing on earth – Mary as the fountain of living water 2. Mary as God's vehicle in the temple of the law 3. Old types accept Mary as their fulfilment
8th	Preparation for the feast	Temple as a bridal chamber, Mary as the bride offered to God	1. Preparation of spiritual lamps for the reception of Mary 2. Mary as God's bridal chamber – sanctuary as Mary's bridal chamber 3. Human race singing a hymn of the forefeast
9th	Preparation for the feast	Participation of the whole humanity for the feast	1. Human race preparing a feast 2. Mary as the rod of Aaron 3. Human race singing a hymn of the forefeast

to the church, to the space of the performance of the hymn, where believers prepare for the feast.

When observing the general themes for each ode, one can see that several typological images of the Entrance are present: the procession of Virgins, Mary as the dwelling-place of God, a bright cloud and sacrifice, the conclusion of the Entrance as the end of the Old Covenant, and, finally, the culmination of the events in the forefeast, at the moment of celebration in the church space. Thus, each kanon forms a mosaic of images that are transmitted to the reader or hearer of the hymn.

Secondly, each ode of the kanon begins with two narrative *troparia* and finishes with a more supplicatory or laudatory *theotokion*. As the table shows, each ode also has a thematic structure. For example, the third ode is dedicated to the formation of the procession of virgins in the temple. The set of *troparia* is structured in a kind of chiastic way.[46] The first *troparion* describes the gathering of the other virgins:

Σήμερον φαιδρῶς παρθενικαί,	Today the choirs of virgins,
χορίαι εὐτρεπίσασαι,	having prepared their noetic lamps,
τὰς νοητὰς λαμπάδας προτρέχουσι,	hasten brightly ahead.
καὶ τὰς εἰσόδους τοῦ ἱεροῦ τοῦ Θεοῦ,	Rejoicing, they adorn in advance
προκοσμοῦσιν χαίρουσαι,	the entrances of the temple of God
καὶ προκαταγγέλλουσι,	and proclaim the divine coming
τῆς πανάγνου τὴν θείαν ἐπέλευσιν.	of the most pure one.

The second *troparion* describes how the procession displaces old symbols and riddles. It becomes the fulfilment of not only the prophecy of David, but of all the prophecies of the Mother of God and, thus, the Incarnation of Christ in the Old Testament:

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46   For a significant study on the use of chiasmus in Byzantine hymnography, see Breck 1994, 251–262. As Breck points out throughout his work, chiasmus is one of the most employed rhetorical methods in biblical texts, and was thus also transmitted to later literary traditions. He clarifies (p. 262) that, in the case of Romanos's kontakia, "the author makes conscious use of chiasmus to draw the reader's attention step by step toward the conceptual center."

Αἱ τῶν παλαιῶν καὶ τυπικῶν,	The shadows of archaic
συμβόλων παρατρέχουσι,	and obscure symbols pass away
σκιαὶ καὶ τὰ ἐν νόμῳ αἰνίγματα,	and the riddles of the law recede
ὑποχωροῦσι τῆς θεομήτορος,	when the Mother of God
τὴν τῶν ὄντων ἔκβασιν,	proclaims Christ our God
Χριστὸν τὸν Θεὸν ἡμῶν,	in the house of His glory,
κηρυττούσης ἐν οἴκῳ τῆς δόξης αὐτοῦ.	the one Who is the fulfillment of all beings.

In order to complete the thematically chiastic structure, the last ode offers a theological explanation for the formation of the procession. It portrays an image of the fragrance of Mary's purity gathering the virgins to her:

Ἔθελξας ἁγνὴ παρθενικὰς,	O pure one, having drawn to yourself choirs of virgins
χορείας τῆς ἁγνείας σου τῇ ευωδίᾳ,	with the sweet fragrance of your purity,
ἃς καὶ ηὑτρέπισας,	today you prepare them
προτρέχειν πόθῳ,	to go before you with longing
ἐν τῷ ναῷ τοῦ Θεοῦ,	to the temple of God
καὶ τὰ μεγαλεῖα σου,	as they proclaim you great
ἀναγγέλλειν σήμερον,	among mortals
καὶ βροτῶν σε κηρύττειν εὐπρέπειαν.	and announce your majesty.

Chiasmus is demonstrated by the use of the words παρθενικὰς χορείας in both the first and the last *troparion*, and the use of σήμερον both as the first word of the first *troparion* and near the end of the last *troparion*.[47]

The function of such a structure is intended to add emphasis to the thematic centre of each ode. The second reference to the same theme, near the end of the ode, intensifies the meaning of the first one. As Breck notes, "the resultant concentric or spiral parallelism, with progressive intensification from the extremities inward, produces a helical movement that draws the reader/hearer toward the thematic center."[48] In the case of the third ode of the kanon of the forefeast, the first *troparion* presents the general image of the procession, while the second *troparion* gives a typological explanation for the event. The third and concluding *troparion* interprets the first *troparion* in greater detail.

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47   Breck (1994, 16) also points out that chiastic structures can occur both thematically and through the repetition of certain words.

48   Breck 1994, 302.

Similar examples can also be found in the fifth and ninth odes. In the first *troparion* of the fifth ode, Mary is described typologically as the guiding cloud. The third *troparion* of the same ode draws a natural allusion to vivify this imagery. The second *troparion* shows the goal of the procession, the thematic centre of the ode, which is the sanctuary of the temple. Thus, if we interpret the ode in a chiastic way, the clouds have a protecting and overshadowing character, as if echoing the cloud that overshadowed the tabernacle in Exodus 40.

The ninth ode, for its part, regards Mary as being in a special position among human beings. The first and the last *troparion* describe preparations for the feast, returning to this similar theme in the two first odes of the kanon. The first *troparion* reveals the meaning of the Theotokos's position among men, i.e. she is an offering to God. As in the previous chiastic examples, the Mother of God acquires a more central focus in the second *troparion* of the ode.

On the other hand, the thematic connections of the *troparia* work in a more linear rather than chiastic way in some odes, linking the contents of the consecutive strophes to each other. An example is the sixth ode, which includes an allusion to the transgression of Adam and Eve in paradise. The first *troparion* describes how the angels were amazed when they beheld the Entrance:

Οἱ ἄγγελοι Θεοῦ οἱ ὄντες ἔφοροι,	Today in the temple of His glory,
ἐν τῷ ναῷ τῆς δόξης αὐτοῦ,	the angels, the overseers of God,
προεόρτιον κροτοῦσι νοητῶς,	invoke the God-befitting
τὴν θεοπρεπῆ χορείαν σήμερον,	noetic choir of the forefeast,
καὶ τῇ ἁγνῇ ἀναβοῶσιν,	crying out to the pure one
ᾠδὴν εἰσόδιον.	an entrance ode.

The second *troparion* moves on to the idea of Mary being a sacrifice for the reconciliation of the human race following the transgression in paradise. It is notable that, according to Genesis 3:24, an angel guards the gate of Eden. Thus, the second *troparion* complements the image of angels that was drawn initially in the first *troparion*:

Ὑπέρτιμον Θεῷ δῶρον ἡ ἄχραντος,
βροτῶν τῆς ταπεινώσεως,
εὐτρεπίζεται προσάγεσθαι δεκτὸν,
εἰς καταλλαγάς τε καὶ ἐνέχυρον,
τῶν τῆς Ἐδὲμ ἀποβληθέντων,
παράβασιν.

The undefiled one,
the supremely-honorable offering
of the humility of mortals to God
prepares to be led forth as reconciliation
and the pledge of those who were expelled διὰ
from Eden for the sake of transgression.

The third *troparion* includes the whole human race in its imagery, portraying them as the ones who bring Mary as an offering in order to seek favour with God. The strophe calls God the Creator, which links the *troparion* with the previous one and with the repetition of the expression of Mary being a δῶρον δεκτόν:

Γνωρίσματα νυνὶ τῆς οἰκειώσεως,
οἱ ἄνθρωποι λαμβάνουσιν,
διὰ σοῦ τῆς πρὸς τὸν πάντων Ποιητὴν,
σὲ Θεοκυῆτορ τούτῳ φέροντες,
ὡς ἀπαρχὴν αὐτῶν καὶ δῶρον,
καὶ ἱερεῖον δεκτόν.

Humans receive proof now
of your fellowship with the Creator of all
when they bring you,
the birth-giver of God,
to Him as an acceptable sacrifice,
the first-fruit of their offering.

In this set of *troparia*, the Theotokos is, again, established as the centre of attention. The first *troparion*, dedicated to angels, and the last *troparion*, dedicated to men, are brought into a dialogical relationship through the second *troparion*, where Mary is described as the sacrificial bond between these two groups. In paradise, before the fall, humanity and the heavenly powers both enjoyed the presence of God. The *troparia* also display the order of creation implied by passages like Job 38:1–7, where angels seem to have been created before humanity.

What, then, is the visual dimension of these structures? It is the expression of the Byzantine ideal of harmony and balance, of *kallos*, beauty connected with the idea of goodness.[49] The structural harmony, most obviously

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49 Dionysios the Areiopagite describes the divine *kallos* as follows: "This Good is celebrated by the sacred theologians, both as beautiful and as Beauty, and as Love, and as Beloved; and all the other Divine Names which beseem the beautifying and highly-favoured comeliness. But the beautiful and Beauty are not to be divided, as regards the Cause which has embraced the whole in one. For, with regard to all created things, by dividing them into participations and participants, we call beautiful that which participates in Beauty; but beauty, the participation of the beautifying Cause of all the beautiful things. But, the superessential Beautiful is called Beauty, on account of the beauty communicated from Itself to all

present in icons, is also disclosed by the large hymnographic entities, such as the kanon. The symmetrical structure of the odes is an ideal way of emphasising harmonic structures inside the hymn.

Pictoriality is demonstrated by other modes of expression. The most typical in this particular kanon are the references to nature, which are connected to the Old Testament typologies of Mary. The fifth ode of the kanon, which describes Mary as the cloud that guided Israel in the desert and produced the dew that became manna, as noted earlier, is intensified by the natural allusion to clouds creating rainfall. The clouds are also utilized as a device of personification, inasmuch as the emotion of joy is attributed to them:

Ῥανάτωσαν αἱ νεφέλαι,	Let the clouds sprinkle a joyful shower,
ὄμβρον τὸν εὐφρόσυνον,	for today the cloud
τοῦ ὑετοῦ,	that brings the rain of life
τῆς ζωῆς ἡ νεφέλη γὰρ σήμερον,	has begun to proliferate,
ἐφαπλοῦσθαι ἄρχεται,	begins to spread out,
τῇ πρὸς τὰ ἅγια εἰσόδῳ,	dropping streams of grace
χάριτος στάζουσα νάματα.	to the entrance towards the Holies.

The seventh ode uses a river as a metaphor for the abundance of grace that descends upon the earth during the Entrance. This image is connected to the typology of Mary as a fountain of living water, drawn from Exodus 17. Thus, the natural reference becomes an allegorical explanation for the rivers that flowed from the spring; additionally, as a paraphrase of John 7:38, this passage could be understood as an expression of Mary's spiritual maturity:

beautiful things, in a manner appropriate to each, and as Cause of the good harmony and brightness of all things which flashes like light to all the beautifying distributions of its fontal ray, and as calling all things to Itself (whence also it is called Beauty), and as collecting all in all to Itself." (Τοῦτο τἀγαθὸν ὑμνεῖται πρὸς τῶν ἱερῶν θεολόγων καὶ ὡς καλὸν, καὶ ὡς κάλλος, καὶ ὡς ἀγάπη καὶ ὡς ἀγαπητὸν, καὶ ὅσαι ἄλλαι εὐπρεπεῖς εἰσι τῆς καλλοποιοῦ καὶ κεχαριτωμένης ὡραιότητος θεωνυμίαι. Τὸ δὲ καλὸν καὶ κάλλος διαιρετέον ἐπὶ τῆς ἐν ἑνὶ τὰ ὅλα συνειληφυίας αἰτίας· ταῦτα γὰρ ἐπὶ μὲν τῶν ὄντων ἁπάντων εἰς μετοχὰς καὶ μετέχοντα διαιροῦντες, καλὸν μὲν εἶναι λέγομεν τὸ κάλλους μετέχον, κάλλος δὲ τὴν μετοχὴν τῆς καλλοποιοῦ τῶν ὅλων καλῶν αἰτίας. Τὸ δὲ ὑπερούσιον καλὸν κάλλος μὲν λέγεται, διὰ τὴν ἀπ᾽ αὐτοῦ πᾶσι τοῖς οὖσι μεταδιδομένην οἰκείως ἑκάστῳ καλλονὴν, καὶ ὡς τῆς πάντων εὐαρμοστίας καὶ ἀγλαΐας αἴτιον, δίκην φωτὸς ἐναστράπτον ἅπασι τὰς καλλοποιοὺς τῆς πηγαίας ἀκτῖνος αὐτοῦ μεταδόσεις, καὶ ὡς πάντα πρὸς ἑαυτὸ καλοῦν (ὅθεν καὶ κάλλος λέφεται) καὶ ὡς ὅλα ἐν ὅλοις εἰς ταὐτὸ συνάγον. *De divinis nominibus* 4:7, PG 3, 701^C.) The English translation is from Dionysius the Areopagite: Works 1897, 23.

Οἱ νοητοὶ ποταμοὶ τῆς χάριτος,	The spiritual rivers of grace
νῦν πλημμυροῦσι ἐπὶ γῆς,	do now flood on earth,
τῆς τὸ ὕδωρ τὸ τῆς ζωῆς,	when the spring who brings forth
ἐν τῷ οἴκῳ σήμερον,	the life-giving water
τοῦ Θεοῦ εἰσάγεσθαι,	marvellously enters the house of God today,
ὑπερφυῶς πηγῆς ἐκβοώσης αὐτῷ,	she cries out to God,
ὁ αἰνετὸς τῶν πατέρων,	the supremely glorious one,
Θεὸς καὶ ὑπερένδοξος.	praised by our fathers.

Thus, the kanon forms in particular imply various intertextual references, not only through the typological imagery but also through a manifold combination of structural elements that form a harmony both on micro- and macro-levels. The kanon form offers an ornamented insight into salvation history that resembles the iconographic presentations of the feast, decorated with numerous elements that draw influence from the textual history of the Entrance, resulting in an ekphrastic action in the *nous* of the believers who perceive it.

4.2.4. PICTORIAL DIALOGUES IN THE KANONS

As mentioned earlier in this study, the dialogue form is used in the eighth ode of the published kanon of the forefeast and in the first kanon of the feast. Both of the kanons, as I noted in chapter 3.2.2., are fashioned according to the kanon of the Annunciation in order to emphasise the connection between these two feasts. The poems are attributed to different authors. The kanon of the forefeast carries the acrostic Ἰωσήφ in the ninth ode, while the kanon of the feast is attributed in the published liturgical books to a hymnographer of unknown identity called Basil. The hymnographers of the Entrance kanons have perhaps also drawn inspiration from the second homily of Germanos or the sermon written by Tarasios, where there is a dialogue between Anna and Zacharias.

In any case, the authors are imitating the kanon of the Annunciation, which is written by John of Damascus and which, as a whole, is a conversation between Gabriel and Mary. A direct dialogue of this sort remains a rarity in kanon poetry. It is reminiscent of an earlier tradition of the *kontakia* and, through them, the Syrian poetic genres *madrasha* and *memre*.[50] Both odes are structured similarly, forming a dialogue of six consecutive *troparia* between

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50   See also chapter 2.3.2.

Zacharias and Anna. The selection of these characters follows a specific con-
vention, which I presented in context with the *stichera* in the previous chap-
ter. Like their prototype, the two odes also follow an alphabetic acrostic such
that each verse of the *troparia* begins with a new letter.[51] The *kontakion*-like
elements are also attested to by the use of the refrain Εὐλογεῖτε, πάντα τὰ
ἔργα Κυρίου τὸν Κύριον.[52]

The kanon of the forefeast begins by giving voice to Anna. She para-
phrases the original *heirmos* of Annunciation both by beginning with the
same word (ἄκουε) and by adding a thematic similarity. In the *heirmos* of the
Annunciation, Gabriel announces that Mary should prepare herself for the
reception of God, while in the first *troparion* of the ode of the forefeast of the
Entrance, Anna exhorts Zacharias to receive Mary:

Ἄκουε σύνες πρεσβῦτα σοφὲ,	Anna said to Zacharias:
τῷ Ζαχαρίᾳ Ἄννα φησί·	"Hearken and understand, o wise elder:
Βουλήσει θείᾳ ἣν ἔσχον παῖδα σεμνὴν,	receive, with a brave soul, the pure child
γενναίᾳ ψυχῇ ὑπόδεξαι.	that I begot from divine will,
Δι᾽ αὐτῆς γὰρ ἔσται λύτρωσις,	for through her will redemption come.
καὶ εἰς ναόν τὸν ἅγιον,	Take her to the holy temple
ἀνάθου ταύτην βοῶν·	and cry out:
Εὐλογεῖτε,	All works of Lord,
πάντα τὰ ἔργα Κυρίου τὸν Κύριον.	praise the Lord!"

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51   The second kanon of the feast is more faithful to the kanon of the Annunciation, also
     following its *heirmoi* and acrostic structure in the 9th ode. It creates a symmetry with the
     acrostics, using alphabetic acrostic in the 8th ode and a reversed counterpart in the 9th
     ode. Similarly, in both kanons the 9th ode is directed to the Theotokos and marks the end
     of the dialogical structure.

     The alphabetic acrostic can also be seen as an echo of the tradition of *kontakia*, and
     therefore formed through biblical and Syrian influence; as Grosdidier de Matons (1977,
     42) points out, "la forme la plus ancienne est très probablement l'acrostiche alphabétique,
     dont les mélodes pouvaient trouver le modèle – en hébreu du moins – dans certains
     psaumes et dans les *Lamentations*."

52   For the roots of the refrain, see Grosdidier de Matons 1977, 45–47. In the tradition of the
     kontakion, the refrain was sung by the people. However, he (p. 47) suggests further that "à
     la fin du VIIe siècle au plus tard, en tout cas, le refrain n'était plus chanté par l'auditoire;"
     thus, in the case of these kanons, they had no performative role.

In the following three *troparia*, the dialogue continues between Zacharias and Anna, the speaker changing in each strophe. When comparing this ode with the kanon of the Annunciation, Anna seems to perform the role of Gabriel. She is the one who is truly aware of the meaning of the Entrance, while Zacharias imitates Mary's reserved position in the Annunciation kanon. Thus, the author of the poem uses the rhetorical device of *ethopoeia* to express the characters of the persons involved in the dialogue. This seems logical, considering the setting of the Entrance. Just as Gabriel brought the message of the conception of Jesus, so did Anna enter the temple to bring Mary to Zacharias. Thus, this dialogue between Zacharias and Anna – which does not exist as such in the *Prot. Jas.* or the *Lives of the Virgin*, becomes a kind of type for the dialogue between Mary and Gabriel. I hesitate to call it an actual type because of the lack of literary evidence for this dialogue in the authoritative narratives on the Entrance.

The two concluding *troparia* depart from the dialogue. In the fifth *troparion* Zacharias turns to Mary, while in the last *troparion* the focalization is turned back from the inter-textual conversation to the believers in the church space as they praise Mary together with Gabriel: Φωνήν σοι ᾄδομεν Κόρη ἁγνὴ, περιχαρῶς τοῦ Γαβριήλ.[53]

The first kanon of the feast follows a similar structure and expression. The dialogue between Anna and Zacharias is continued throughout all the six *troparia* without any conclusive appraisal of the Mother of God by believers. The roles and characters of Anna and Zacharias are similar to the previous example.

Above, in chapter 2.3.2., I mentioned the authority resulting from the use of the dialogue form. As noted, the conversation between Zacharias and Anna has no background in the influential narratives of the feast. Thus, by describing this dialogue, the author of the text shows his authority. According to Byzantine thought, he has understood the spiritual meaning of such a discussion in *theoria* and uses different rhetorical devices to convey these ideas. In this context, however, it is proper to emphasise the pictorial character of dialogue as a rhetorical structure.

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53   "O pure daughter, to you do we rejoicingly chant with the words of Gabriel."

Above, I also noted the use of "inter-textual" and "extra-textual" dialogues. M. Cunningham has also studied the use of dialogue-forms in Byzantine homilies.[54] As she points out, one of the advantages of using this rhetorical effect was the creation of a feeling of immediacy: "The congregation must soon have been persuaded that these events were taking place again in their midst in the context of the liturgical services [...] associated with the feast-day."[55] In other words, the dialogical form is an essential part of the *enargia* employed by homilists and hymnographers.

Thus, the use of dialogue in the kanon poems emphasises, again, the idea of "liturgical time" and seeks to create a visual image of the persons present in the church space.[56] Consequently, dialogue may be regarded as an important tool for intensifying the second phase of the ekphrastic process. In the case of these particular dialogues, they also bring intertextual references with them to the events of the Annunciation, creating a strong connection between the two feasts.

4.3.   A HYMNOGRAPHIC READING OF THE ICONOGRAPHY OF THE ENTRANCE[57]

Having briefly presented the historical development of the iconography of the feast, I proceed to analyse the thematic parallels between hymnographic and iconographic representations of the Entrance. Here I hypothesize that the key to the implicit connections between them is rhetoric. From an intermedial point of view, the Byzantine rhetorical tradition, embedded as much in image as in text, provided iconographers of the Entrance with the same tools as hymnographers, in the service of same aims.

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54   Cunningham 2003.

55   Cunningham 2003, 107.

56   A theory has been presented that the dialogues would have been presented as liturgical plays (La Piana, 1912; 1936), but as M. Cunningham (2003, 102, footnote 6) points out, this view has not been widely accepted by scholars.

57   M. Quenot (1997) has already suggested a way of hymnographic reading for icons in his study on the Resurrection compositions and icons related to it; however, the study did not include icons of the Entrance. Thus, as far as I know, the present study is first of its kind.

4.3.1.   ICONOGRAPHY OF THE FEAST OF THE ENTRANCE

The oldest iconographic reference to the Entrance predates the iconoclastic disputes and could be found in the church of St. Sabbas in Rome. The original has disappeared, but the inscriptions from the eighth century remain. The oldest existing images are from the ninth century (Göreme chapel of the Theotokos in Cappadocia, Kızıl Çukur chapel of Joachim and Anne in Cappadocia), tenth century (*Menologion* of Basil II in Vatic. gr. 1613)[58] and eleventh century (Kepez chapel of Sarıca kilise in Cappadocia, Cemil chapel of the Archangel in Cappadocia, Oria Köy church of St. Barbara in Cappadocia, the Hagia Sophia churches in Ochrid and Kiev, the mosaics of the Dormition church in Daphne, the cathedral of Aleni in Georgia).[59] After this period, the number of Entrance scenes in church decorations began to increase and become a part of the standard pictorial display of the *naos* during the Palaeologian period.[60]

In most cases, the iconographic depictions follow a similar pattern: a procession of women ("the women of Israel," as the author of *Prot. Jas.* puts it) and Mary's parents accompany her to the temple, the high priest Zacharias receives her, Mary prays and/or is fed in the temple by an angel (an image that reminds the observer of the Annunciation setting), and, in some cases, Mary's parents offer her as thanksgiving to God (perhaps inspired by the feast of the Presentation of Christ in the temple). In the iconographic compositions of the Entrance, it is natural for events that took place at different times to be depicted together – i.e. simultaneously in space. This corresponds to the concept of liturgical time, discussed in relation to hymnography and homilies in chapter 2.3.3.

Perhaps the largest group of iconic images related to the Entrance can be found in the illustrated homilies of James of Kokkinobaphos in Cod. Vatic. gr. 1162.[61] Similar miniature paintings in combination with the same text can

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58   For a reproduction of this manuscript, see *Il menologio di Basilio II*, vol. 2 1907, 198.

59   See Lafontaine-Dosogne 1964, 37–38; for illustrations, xxxiv–xxxix.

60   An extensive list of these icons from the whole of the Eastern Orthodox world can be found in Lafontaine-Dosogne's work; a similar list, though not equally analytical and comprehensive, can be found in Καλοκύρης 1972.

61   See Omont 1927, tables X–XIII and C. Stornajolo 1910, tables 23–31.

be found in Paris. gr. 1208.[62] The homily included in these manuscripts is the very same sermon presented in chapter 2, which, as I noted above, is partly spurious and partially written by George of Nikomedeia, being preceded by a new incipit.

This Vatican manuscript variant includes ten different scenes from the Entrance: the preparations for the Entrance, the discussion between her parents, and the distribution of candles to the virgin friends of Mary. Then follow the meeting of Mary and Zacharias, Mary's alighting on the third step of the altar, the vision of Zacharias, the departure of the others from the temple, Mary being fed by the angel, the visit of her parents, and, finally, another vision of Zacharias.[63] The character of these illustrations is clearly iconotextual, since they enforce the message of the homilies.[64] Some of the miniatures draw inspiration directly from the *Prot. Jas.*, while others are based on the content of James's homilies.

In seeking to trace the visual tropes present in the iconography of the Entrance, K. Kalokyris suggests that the themes of the feast relate to pre-Christian Hellenic sources. Similar pictorial structures can be found in the scene where Achilles is taken by his mother to the centaur Cheiron for instruction.[65] Such an image exists, for example, on the vase Louvre G186, dating from the sixth century BC, where Peleus delivers Achilles to the mythical creature. However, the connection between this depiction and the iconography of the Entrance is rather strained. For instance, there is no description of procession in the Achilles narrative, which is a dominant theme in the Entrance scene.[66] If a link between the two image traditions truly exists, it can be only formal.

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62   See Lafontaine-Dosogne 1964, 42–43. As she points out, the manuscripts are "issus tous deux d'un atelier constantinopolitain." Due to limited space, I restrict my study to the Vatican variant.

63   See Καλοκύρης 1972, 100–101.

64   The iconotextual character, in this case, is very explicit, since the homily treats the feast of the Entrance. For further discussion of the relationship between text and images in manuscript illustrations, see Brubaker 2003. See also chapter 4.3.2. below.

65   See Καλοκύρης 1972, 101.

66   Also Lafontaine-Dosogne (1964, 150) treats this analogy. However, as she points out, "une telle iconographie a pu être influencée par des représentations bibliques byzantines," because it resembles the dedication of Samuel. Nevertheless, with no further evidence, the connection between Achilles and the Entrance scene has to be understood as hypothetical.

Another major element in the composition is the setting: the temple. Its depictions as a building vary from one icon to another. The dominant element, however, is the sanctuary, which is depicted with decorative crosses, as if it was an altar of a Byzantine church. Surprisingly, the temple remains quiescent and reserved in the iconographic depictions of the feast, in contrast to the textual tradition, in which it is far more prominent. A more central element, however, is the gate of the Holy of Holies. In some early representations (such as Illustration 29 below), the doors are missing entirely, while particularly in later iconography (Illustration 31, for example) they acquire a central position, resembling the royal doors of a Byzantine iconostasis. The prominence of the gate emphasises explicitly the paradox of a young girl entering the sanctuary of the temple.

The Early and Middle Byzantine iconographical works listed above form the basis of my analysis in the present chapter, though my last few examples originate in the Palaeologian period. It is noteworthy that all of the extant iconic presentations of the Entrance are either approximately contemporary with or, in all likelihood, posterior to the creation of the hymnography of this feast. A portion of the hymns had already been composed by the ninth century at the latest, if not earlier, and the earliest preserved visual presentations of the Entrance are from the same century. Of course, it is possible that some of the iconic depictions were destroyed during the iconoclast dispute. The Entrance does not, however, become a standard theme in Byzantine churches before the Palaeologian period, a period in which the hymnographic *corpus* of the feast was already extant.

4.3.2.   THEMATIC AND INTERTEXTUAL PARALLELS

Above, I listed the standard elements in Entrance depictions that dominate all iconography from the tenth century onwards. In most cases, these themes are presented in a synthetic way.[67] The structure includes a hierarchical *anabasis*

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67   For an overview of the iconographic presentations of the Entrance, see Lafontaine-Dosogne 1964, 138–67. As she notes (p. 143), "il y a eu très tôt divorce entre les illustrations de ménologes ou d'églises, de caractère synthétique, et les miniatures de manuscrits où perdurait l'ancienne tradition. […] Les artistes ont cherché une formule qui synthétisât ces images en une seule composition et qui pût être appliquée à la peinture d'église comme aux miniatures lorsqu'il ne s'agissait pas d'un cycle narratif." Lafontaine-Dosogne

towards the right side of the image, as we can see in Illustration 29: Mary steps out from under her parents' encouraging hands towards the high priest; beyond her reception by him, she dwells in the Holy of Holies and is served by an angel, as she is more honourable than the heavenly powers. This structure corresponds to that identified above in the kanon of the forefeast in Sinait. gr. 570.

This succession of events symbolizes the elevation of the entire human race, as the first unpublished kanon of the feast in Paris. gr. 259 suggests, Ἤρθη πρὸς ὕψος θεῖον, γηγενῶν ἡ φύσις σήμερον, ἀναθεμένη, τῷ Κτίστῃ πάντων, τὴν τῆς οἰκείας ἀνόδου ἀπαρχήν.[68] It can be seen as a movement that parallels the idea of an ascent inside the temple space, which later came to dominate the Byzantine ideal of church architecture. A procession towards the holier places within the temple, i.e. the altar, meant as an elevation towards the kingdom of heaven.[69]

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continues (p. 146), "c'est la composition synthétique créée en vue de représentations de caractère liturgique, du type de celle du *Ménologe de Basile II*, qui a été adoptée dès le XIe siècle dans les églises, où le cycle narratif devait forcément être réduit à ses éléments essentiels : à cet égard, le thème de la Présentation est l'un des plus intéressants de toute l'illustration de la vie de la Vierge." I consider, however, the synthetic depiction also to have rhetorical semantics: discrete events can be brought together in space, allowing them to be considered as a unified whole. This will be discussed in detail below.

[68]   4th *troparion* of the 2nd ode: Today the nature of the earth-born approaches divine heights when they dedicate the first-fruit of a familial ascent to the Creator of all.

[69]   P. Evdokimov (1990, 157–160), constructing a theology of the Byzantine church space, which is based on the prototype of the temple of Jerusalem, points out the symbolism of a gradual ascent constituted by the different parts of the church building, implying that the church building is an indicator of the journey towards the kingdom of God. Later on, (p. 231–238) he describes a similar movement in the icon as a painting: "The icon is a symbolico-personal representation which invites us to transcend the symbol and to enter into communion with the person represented and to participate in the indescribable (p. 235)."

More recently, M. Barker, who has been already cited in the present study, has pointed out the symbolic connections between the Jewish temple and Byzantine church in her remarkable studies (2003, 2004, 2012). For example, see her introduction to the theological meaning of the temple and its parts in relation to the creation (2003, 14–32), where she persuasively argues that the temple symbolizes the creation, while the Holy of Holies represents the source of all creation. The veil, on the other hand, stands for the second day of creation, the "web of matter that conceals the throne of God from human perception" (p. 18). As Barker states, this conception was shared by the Byzantines in their theology of the church building. Thus Mary's entrance into the sanctuary is a symbol of

The narrative themes are similar to the ones in the hymnographic *corpus*; however, the typological imagery, which forms the core of the hymns of the feast, is not found in the iconographic presentations of the Entrance.[70] It is only expressed by the presence of the temple as the background to the events, but none of the iconographic representations seems to emphasise the role of the buildings themselves. However, the typology of Mary as the Holy of Holies is presented iconotextually in the title of some depictions (Τὰ ἅγια τῶν ἁγίων),[71] as well as in the representations of her dwelling in the sanctuary, even though a more common title for the composition is Τὰ εἰσόδια τῆς Θεοτόκου.[72] This is the equivalent to the third level of iconotextual meaning by Mikkonen, as listed above. The title of the icon gives it further typological meaning.

One of the striking elements in the standard depiction of the Entrance, such as the *Menologion* illustration (29), is Mary's adult-like vestment. This element exists in all the Entrance scenes and reflects the idea of *antithesis* in Byzantine rhetoric, i.e. a child is vested like a grown-up. This is enhanced by the fact that Mary, the main figure, stands at half the height of all the others. A similar *antithesis* within the hymnographic *corpus* can be found in the fifth *troparion* of the second kanon of the feast, which asserts that the Theotokos was "mature in spirit" when she was taken into the temple: Νηπιάζουσα σαρκὶ, καὶ τελεία τῇ ψυχῇ, ἡ ἁγία κιβωτὸς, ἐν τῷ οἴκῳ τοῦ Θεοῦ, εἰσέρχεται, κατατρυφῆσαι τῆς θείας χάριτος.[73] The role of *antithesis* in Entrance depictions will be discussed below in greater detail.

On another level, this way of depicting Mary can be understood as an indicator of timelessness in the icon. The adult-like clothing expresses her

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her knowledge of divine mysteries, a fact implied also by the textual tradition of the feast. Through the Incarnation, the Theotokos passes beyond the veil of the sanctuary (while, paradoxically, wearing a veil herself) and contains God in her womb.

70 In contrast, for example, to the mural paintings in the Peribleptos church, referred to earlier in 2.3.3.

71 Such as Peribleptos (FYROM, 13th century), Protaton (Mt. Athos, 14th century) and the Holy Cross church in Platanistasa (Cyprus, 15th century).

72 See Lafontaine-Dosogne 1964, 148–149.

73 "The holy ark enters the house of God, being a child in flesh and perfect in soul, in order to delight in the divine grace."

Illustration 29. Menologion *of Basil II, illustration for the* synaxarion *of the* Entrance.

Il menologio di Basilio II, vol. 2 1907, 198. For information on the painters of the miniature llustrations of this *Menologion*, see Ševčenko 1962.

Illustration 30. Entrance scene from the Peribleptos monastery, 14ᵗʰ century.

© Johannes Karhusaari.

future position as the Mother of God. It is also noteworthy that in the *Menologion* illustration the other virgins in the procession have uncovered heads, which implies the unwedded aspect of Mary.[74] Thus, the Theotokos holds a special position among the persons depicted in the scene. She represents both adulthood and childhood, and her clothing implies that she would be married, even though she participates in the procession of unmarried women.

The strict linkage between the person of the Theotokos and her particular garments may be influenced by another factor, as well: the reliquary cult of her vestments. As H. Maguire points out, the veil of the Theotokos was believed to be miracle-working. It was brought to the church of Blachernai in Constantinople during the sixth century and became a subject of several homilies, including that of Theodore Synkellos. This piece of cloth was described as somehow transparent.[75] In some examples, the veil is presented as a more dominant feature of Mary's vestments. This is the case of the fresco in the Peribleptos church (Illustration 30). The cult of the veil had been widely established for centuries by the time of the creation of the studied iconography of the feast, which makes this reliquary connection supportable.

One site of considerable variation within the iconographic tradition is the group of women who accompany the Theotokos. While virgins and mothers are a prominent theme in hymnography, in early iconography these groups do not exist separately, but motherhood is presented only through the person of Anna. A few centuries later, mothers are depicted in the Protaton church, for instance, as being inside the temple space (Illustration 31).[76] This painting shows an even more dynamic movement of procession. Mary is depicted three times in the same painting, emphasising her *anabasis* towards the Holy

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74   It is probable that, in the early 2nd millennium Byzantium, young and perhaps unmarried women did not use scarves or hats on their heads, but rather exposed their hair and wore a diadem on it: for further discussion, see Dawson 2006, 44–48). The iconography of this period, even though it depicts events from the past, depicts persons in clothing typical for that period.

75   Maguire 2011, 44–46.

76   The wall paintings of this church are painted by the famous iconographer Manouel Panselinos in the 14th century. For discussion on the identity of Panselinos and his contribution in the Protaton, see Millner 2012; for a collection of his paintings in Protaton, see Manuel Panselinos from the Holy Church of the Protaton 2003.

of Holies. This implies the three-fold structure of a Byzantine church and suggests movement from the narthex to the altar which, as noted above, represents the heavenly kingdom. The composition is full of emotional expressions, which will be examined later in this chapter.

An entirely different level of thematic development is visible in the illustrations from the Kokkinobaphites homilies, thanks in part to the greater number in iconographic presentations. The images also expand upon the typological teaching of the feast, an aspect that is absent from the other depictions of the Entrance.[77] It is not possible to introduce all the miniatures, but I utilize samples that demonstrate the iconotext and the connections between the iconographic depictions and the hymnographic tradition.

K. Linardou recently published a significant contribution to the typological analysis of the Kokkinobaphos manuscript. Her study does not include details of the Entrance scenes, as she restricts herself to a presentation of the frontispieces of the codex. The frontispiece of the Entrance is only loosely connected to the contents of the homily, presenting Mary as the burning bush. The homily itself does emphasise the Theotokos's virginity, but the particular typology is not mentioned.[78] This is an example of a clear iconotext in which both the frontispiece and the following homily give meaning to each other, and the image is not merely an illustration.

My first example from the miniatures (Illustration 32) is titled as "On the hastening of the virgin to the Temple, proclaiming good news to those in Hades."[79] This can be seen as a thematic parallel with the second *troparion* of the ninth ode of the unpublished kanon of the feast in Sinait. gr. 570:

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77   Also Lafontaine-Dosogne (1964, 150) denotes that the illustrations of the dedication of Samuel by Hannah could have influenced the Entrance depictions; this is attested by the intertextual references between the two Annas, found in biblical, apocryphal, hymnographic, and homiletic traditions (see chapter 2.2.2.).

78   See Linardou 2011, 139–142. As she earlier (pp. 133–134) points out, the typological depictions of Mary begin in the Psalter illustrations of the 9th century and become standardized by the 12th century.

79   Περὶ τῆς εἰς τὸν ναὸν ὁρμῆς τῆς παρθένου. Εὐαγγέλια τοῖς ἐν Ἅδου.

Illustration 31. The Entrance scene in the Protaton church (Mt. Athos, Greece).

© Konstantinos Xenopoulos.

Illustration 32. Mary and the proclamation of good news in Hades
(Vat. gr. 1162, f. 59ᵛ).
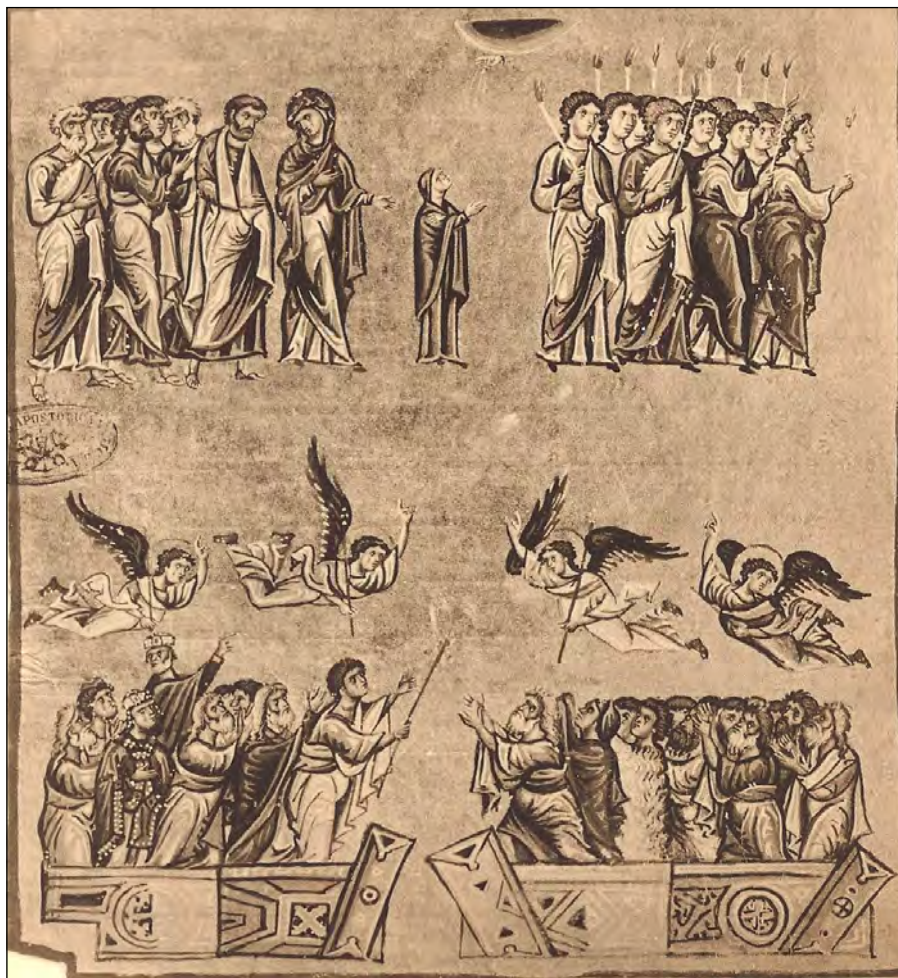
The illustrations from the Vat. gr. 1162 are from the tablets of Stornajolo (1910).

Σκιρτήσατε,	Rejoice,
πᾶσαι καρδίαι κατώδυναι,	o all sorrowful hearts,
καὶ εὐαγγελίσθητε,	and receive the good news,
ἤδη οἱ ἀπ᾽ αἰῶνος εἰς Ἅδην,	o you who formerly were condemned
καταδικασθέντες,	to Hades, for behold,
ἰδού, εἰς τὰ ἅγια ἡ πάναγνος οἰκεῖ,	the most pure one dwells
καὶ τὸν πάντων λυτρωτὴν,	in the Holy place and gives birth
κυεῖ σαρκούμενον.	to the incarnate Redeemer.

Another noteworthy element in this image is the presence of angels, which – with the exception of the angel that fed Mary in the Holy of Holies – is unexpectedly missing from the later, standardized depictions of the Entrance, even though they play an important role in the hymnography of the feast and are more prominent than in sermons. The angelic amazement, which is characteristic of the hymnographic *corpus* of the Entrance, emphasises the position of the Theotokos above all heavenly powers.[80] However, it also underlines the

80   In Byzantine hymnography, the angelic amazement is mainly connected to the life of Christ, for example, the Nativity of Christ (5th *idiomelon apostichon*: Ἀγγέλων αἱ Δυνάμεις ἐθαύμαζον, βοῶσαι καὶ λέγουσαι· Δόξα τῇ συγκαταβάσει σου, μόνε φιλάνθρωπε; "The angelic powers wondered, crying out and saying: glory to your descension, o only one who loves mankind" [Μηναῖον τοῦ Δεκεμβρίου 1993, 504]), the Presentation of Christ (1st *kathisma*: Χορὸς Ἀγγελικός, ἐκπληττέσθω τὸ θαῦμα […] τὴν ἄφατον, τοῦ Θεοῦ συγκατάβασιν; "May the angelic choirs be amazed by the miracle, the unspeakable descent of God" [Μηναῖον τοῦ Φεβρουαρίου 1993, 31]), Theophany (2nd *sticheron kekragarion* of the Vespers: Τοῦ Λυτρωτοῦ ἡμῶν, ὑπὸ δούλου βαπτιζομένου, καὶ τῇ τοῦ Πνεύματος παρουσίᾳ μαρτυρουμένου, ἔφριξαν ὁρῶσαι Ἀγγέλων στρατιαί; "The orders of angels were terrified when they saw our Redeemer being baptized by a servant and testified by the presence of the Spirit" [Μηναῖον τοῦ Ἰανουαρίου 1993, 153]), Holy Saturday (2nd *kathisma*: Ἐξέστησαν χοροὶ, τῶν Ἀγγέλων ὁρῶντες, τὸν ἐν τοῖς τοῦ Πατρὸς, καθεζόμενον κόλποις, πῶς τάφῳ κατατίθεται, ὡς νεκρὸς ὁ ἀθάνατος; "The choirs of angels were amazed, when they saw how the one who was in the bosom of the Father is laid in the tomb, the immortal one as dead" [Τριώδιον 1994, 977]). In the Marian feasts, angelic amazement is described especially in the Dormition, where they are told to participate in the assumption (for example, in the 1st *troparion* of the 9th ode of the 1st kanon of the feast: Ἐξίσταντο Ἀγγέλων αἱ δυνάμεις, ἐν τῇ Σιὼν σκοπούμεναι, τὸν οἰκεῖον Δεσπότην, γυναικείαν ψυχὴν χειριζόμενον; "The angelic powers were amazed, when they beheld in Sion their own Ruler to take the soul of a woman" [Μηναῖον τοῦ Αὐγούστου 1993, 205]). On the contrary, the hymnography of the Annunciation does not attribute any emotions of amazement to Gabriel, and other angels are not described; such is the case also in the hymnography of the Nativity of the Theotokos.

paradoxicality of a child dwelling in the Holy of Holies, an event that the angels never had seen before. For instance, the unpublished *prosomoion* in Sinait. gr. 568 describes the amazement of the heavenly powers:

Ὁ ναὸς ὁ ἅγιος,	The holy temple,
ἡ σκηνὴ τοῦ θείου Λόγου,	the tabernacle of the divine Word,
ἐν τῷ ναῷ Κυρίου εἰσήχθης ἐπαξίως,	worthily entered into the temple of the Lord.
ἧς ἄγγελοι βλέποντες,	Seeing your purity
τὸ καθαρὸν τῆς ἁγνείας,	and sensing your stainless state,
ἐξίσταντο νοοῦντες,	the angels were amazed
καὶ βοῶντες σοὶ ἄχραντε,	and cried unto you, o Undefiled one:
γυνὴ μὲν τὸ ὁρώμενον δείκνυσαι,	"You appear as a woman,
ξένον δέ ἐστιν τὸ νοούμενον πάναγνε,	but the ineffable mystery
ἐπὶ σοὶ τὸ ἄρρητον,	we behold is strange."
διὰ τοῦτο σὲ πόθῳ δοξάζομεν.[81]	For this with longing do we praise you.

Additionally, the image implies a close connection between Mary and God. The Lord's hand stretches forth from heaven and is met by the Theotokos's look and attitude of prayer towards the heavens. The scene also conveys a sense of expectation from Mary's perspective, despite the fact that, according to the narratives of the Entrance, she was still not aware of her future task as the birth-giver of Christ at this moment. Instead, the composition demonstrates her spiritual maturity and a special position among the human race: it is only she who gazes at the hand of blessing.

The next miniature (Illustration 33) includes a strong typological connotation. Due to their iconotextual character, manuscript illustrations were an especially good means of conveying typological meanings through the co-operation of images and words.[82] The image presents Mary as the couch

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81   3rd *sticheron prosomoion* following the *automelon* Εὐφραίνεσθε δίκαιοι.

82   An interesting example of this is the illustrated psalters from Middle and Late Byzantine period. For instance, the Khludov psalter is illustrated with events of the New Testament in the margins, enforcing the typological interpretations of the Psalms that are considered prophecies of the respective events. Psalm 44 is illustrated with the Annunciation scene together with David and entitled: Δαυΐδ λέγει. Ἄκουσον τῆς φωνῆς τοῦ ἀρχαγγέλου. For a reprint of the manuscript, see Шепкина 1977; Psalm 44 is presented on f. 44[r]–45[v]. On the dating of the Khludov psalter, see pp. 29–30. For further discussion on Middle Byzantine illustrated psalters, see Tikkanen 1895. For events of the life of Mary serving as types for Eucharist in the manuscript Stavrou 109, see chapter 2.2.7. above.

Illustration 33. Mary surrounded by the sixty valiant men
(Vatic. gr. 1162, f. 64ʳ).

Illustration 34. Zacharias embraces the child and prays (Vatic. gr. 1162, f. 67ᵛ).

of Solomon described in the Song of Songs (3:7)[83] and is entitled "The Couch Surrounded by Sixty Valiants."[84] There are no pictorial representations of the couch, so this typology is expressed purely by iconotextual means. The sixty valiant men of the Song of Solomon are depicted behind Mary but in from of her parents and the rest of the house of Israel. The typological representation of the Theotokos through the Song of Songs emphasises her bridal character. Thus, the valiant ones accompany her as if in a wedding procession towards the Bridegroom.[85] This theme is briefly mentioned once in the hymnographic *corpus*, in the sixth *sticheron prosomoion* of Great Vespers:

Γηθομένη ὑπόδεξαι,	The all-blessed Anna
Ζαχαρία ἐβόησεν,	cried out rejoicing:
Ἄννα ἡ πανεύφημος,	Ὁ Zacharias, receive her
ἣν ἐκήρυξαν,	whom the prophets of God
Θεοῦ Προφῆται ἐν Πνεύματι,	proclaimed in Spirit,
καὶ ταύτην εἰσάγαγε,	and take her
εἰς τὸν ἅγιον Ναὸν,	into the holy temple
ἱερῶς ἀνατρέφεσθαι,	to be brought up there in reverence,
ὅπως γένηται,	so that she may become
τοῦ Δεσπότου τῶν ὅλων,	the divine throne, palace,
θεῖος θρόνος,	couch and dwelling
καὶ παλάτιον καὶ κλίνη,	full of light
καὶ φωταυγὲς ἐνδιαίτημα.	for the Ruler of all.

The following illustrations take the reader to the encounter of Zacharias and Anna, an account that does not differ greatly from the other depictions of the Entrance. However, the title "Zacharias's question about the child and Anna's answer"[86] reveals that the depiction of the event has no roots in the Prot. Jas.,

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83   This typological image was not analysed separately in chapter 2 because of its irrelevance to the hymnographic *corpus* of the Entrance. However, see chapter 2.3.3. for a depiction in the Peribleptos church. For further information on this typological image of Mary, see der Nersessian 1963.

84   Κλίνην ὑπὸ ἑξήκοντα κυκλομένην τὴν ψυχὴν νοητέον.

85   Linardou (2011, 143–144) points out that the illustration of the following homily in the Kokkinobaphos manuscript also depicts Mary as the couch of Solomon and as being followed by the sixty valiant ones. Since the next homily is on the betrothal of Mary to Joseph, this image does, indeed, point out the marital character of the Entrance procession.

86   Ἐρώτησις Ζαχαρίου περὶ τῆς παιδός, καὶ ἀπόκρισις Ἄννης.

since such dialogue does not exist in the Apocryphon. Rather, it illustrates the contents of the homily. The sermon, for its part, constitutes a portion of the tradition of a dialogue between these two characters, which is preserved in both homiletic and hymnographic corpuses.

The miniature in f. 67ᵛ (Illustration 34), entitled "Zacharias kisses the child and prays,"[87] is a unique one. It presents the embrace of the high-priest and the Theotokos in an emotional way, more strongly than other standard compositions. This theme does have its roots in the *Prot. Jas.*, where the author describes how Zacharias kissed Mary while receiving her and burst forth into praise of God (7:2). As we will see below, this image has intertextual connections with other depictions of the embrace.

In f. 74ᵛ, there is a double composition of typological character. In the upper part of the miniature, Zacharias is censing towards the Holy of Holies, while in the lower part Joachim and Anna arrive at the temple in order to see Mary, now grown up, who nevertheless rejects their visit (Illustration 35). This scene is entitled "The arrival of the righteous at the temple in order to visit the child, who did not turn to them."[88] The latter theme does not appear in the *Prot. Jas.* or in the *Lives of the Virgin*. Lafontaine-Dosogne discusses the background of the tradition of this visitation and suggests that its original source is the Syriac Apocryphon edited by Budge.[89]

What, then, is the reason for depicting these images together? Lafontaine-Dosogne considers the upper part a prologue for the next illustration, in which Zacharias is amazed by the nourishment of Mary at the hand of the angel.[90] On the basis of the hymnographic *corpus*, however, an alternative reading is possible. The pair of illustrations can be seen as a symbol of Mary's monastic virtues, discussed in chapter 2.2.5. The renunciation of family ties belongs to the set of monastic virtues. Similarly, the typological image of Mary as incense is, in the hymns, connected to her virtuous life in the temple.

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87 Ὁ πρὸς τὴν παῖδα ἀσπασμὸς καὶ εὐχὴ Ζαχαρίου.

88 Ἄφιξις τῶν δικαίων εἰς τὸν ναὸν δι᾿ ἐπίσκεψιν τῆς παιδός, ὅτε οὐκ ἐπεστράφη αὐτῶν.

89 Lafontaine-Dosogne 1964, 142: "Or, semblable tradition ne se rencontre dans nos récits que dans le *Syriaque de Budge*, mais elle pouvait être plus répandue puisque le Discours (apocryphe ?) de Cyrille de Jérusalem en a conservé la trace. Il aura combiné cette donnée exterieure avec le texte qu'il avait sous les yeux."

90 See Lafontaine-Dosogne 1964, 142.

Illustration 35. Zacharias censes the Holy of Holies; Mary rejects her parents (Vatic. gr. 1162, f. 74ᵛ).

The Theotokos is referred to as "the incense of sweet fragrance."[91] The unpublished kanon of the forefeast in Sinait. gr. 570 implies that this sweet fragrance is her virtuous and pure life:

Ἔθελξας ἀγνὴ παρθενικὰς,	O pure one, having drawn to yourself
χορείας τῆς ἁγνείας σου τῇ εὐωδίᾳ,	choirs of virgins with the sweet fragrance of
ἃς καὶ ηὐτρέπισας,	your purity, today you prepare them
προτρέχειν πόθῳ,	to go before you with longing
ἐν τῷ ναῷ τοῦ Θεοῦ,	to the temple of God
καὶ τὰ μεγαλεῖα σου,	as they proclaim you great
ἀναγγέλλειν σήμερον,	among mortals
καὶ βροτῶν σε κηρύττειν εὐπρέπειαν.[92]	and announce your majesty.

In conclusion, we could say that the iconographic tradition of the feast is, in broad strokes, faithful to the narrative of the *Prot. Jas*. However, some compositional elements add interpretations to the text of the Apocryphon, which are drawn from the hymnographic and homiletic sources. The illustrations of the sermon by James of Kokkinobaphos constitute an exception within the narrative structure of Entrance imagery. They also add typological analysis to the events of the Entrance, again drawn from the hymnography of the feast. In all cases, however, the images function according to their iconotextual role by enhancing the meaning of the text. This is particularly true of the manuscript illustrations.

It is necessary to reflect, if only briefly, on the difficulty of deciphering the painters' sources of literary influence. This is especially challenging since there tends to be uncertainty regarding the identity of most Byzantine iconographers, and it is, therefore, impossible to say which texts would have probably been the most influential on their work.

Lafontaine-Dosogne's significant study on the iconography of the childhood of Mary is restricted to the apocryphal tradition. She analyses the transmission of the *Prot. Jas*. to other traditions, primarily the Syriac, Georgian, and Ethiopian, presenting the similarities and differences between these nar-

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91   Τὸ εὐωδίας θυμίαμα, 3rd unpublished *sticheron prosomoion* following the *automelon* Ἔδωκας σημείωσιν in Sinait. gr. 570.

92   3rd *troparion* of the 3rd ode.

ratives.[93] However, her study excludes the homiletic and hymnographic material of the feast, with the exception of a brief list of relevant homilies.[94]

Though the detailed analysis of the literary sources – and, of course, the oral tradition related to them – is impossible, we can assume that hymnography was the most effective way of transmitting literary influences to the iconographers. This is particularly true of the painters of the Palaeologian period, during whose era the hymnographic *corpus* of the feast and the form of their performance was already quite uniform.[95] In the case of the Kokkinobaphos illustrations, however, a discussion of the literary influences must be linked to the debate on the connections between hymnography and homiletic tradition, which is discussed in chapter 2.3.2. Since the text of the homily is, to a great extent, written by George of Nikomedeia, who authored both homilies and hymnography, we can certainly affirm that the illustrations are linked to the hymnographic tradition, even though they do not explicitly illustrate liturgical hymns.

In what follows, I will analyse the intertextual references within the iconography of the Entrance from a pictorial perspective. There we can see further evidence for the transmission of the theological ideas of the feast through its hymnographic tradition, which is also demonstrated in chapters 2 and 3. The hymnographic *corpus* and the relevant musical tradition emphasise the connection between this feast and the Annunciation even more than the sermons. A similar link can also be seen in iconography. Thus, literary influence aside, there is much to be learned from the intertextual references within iconographic depictions.

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93   Lafontaine-Dosogne 1964, 136–137.
94   Lafontaine-Dosogne 1964, 31.
95   This is attested to by the manuscript tradition of the Entrance. Most unpublished texts exist in manuscripts dated around the beginning of the second millennium, while the later tradition includes a rather uniform set of hymns that became the standard repertoire in the printed books, which are used also nowadays by the Greek Orthodox Church.

Illustration 36. Entrance (on the left) and Presentation (on the right) scenes in the church of Neredica (late 12th century).

Lafontaine-Dosogne 1964, xxxvii. For more presentations of the Neredica Christ the Saviour church, see Мясоедов 1925.

Illustration 37. The parable of the wise and foolish virgins, cathedral of Peć, 14ᵗʰ century.

© Johannes Karhusaari.

Illustration 38. Annunciation scene from a portable icon in the Peribleptos church (14th century).

Τσάμης 2000, vol. 2, 274.

Lafontaine-Dosogne treats this subject briefly in her study of the iconographic tradition of the Entrance. She connects the iconography of the feast only with the feast of the Presentation of Christ (February 2).[96] This connection is logical because of the character of both events. In both cases, a child is dedicated in the temple. However, it is remarkable that this parallelism is mentioned neither in the sermons nor in the hymns of the Entrance, so the linkage remains exclusively on a pictorial level. The most explicit example of this connection is, according to my knowledge, in the church of Neredica (Illustration 36). The only significant difference is the absence of external characters at the Presentation, while, conversely, virgins are present at the Entrance.

In chapter 2.2.5., I demonstrated the intertextual relationship between the typological image of Mary as wedding chamber and the parable of the ten virgins. Lafontaine-Dosogne suggests that there is also an iconographic connection between the Entrance scenes and the early Christian models of the foolish and wise virgins.[97] A 14th century wall painting from the cathedral of Peć (Illustration 37) presents the virgins as being already divided into two groups. However, the intertextual relationship with the virgins of the Entrance becomes an *antithesis*, since the latter are considered virtuous.

As noted in chapter 2, one of the strongest intertextual references of the hymnographic *corpus* is the linkage with the feast of Annunciation.[98] A connection between the iconographic conventions of these two feasts can be seen particularly in the mural paintings of the Entrance during the Palaeologian period. In the standard depiction of the Entrance, Mary is sitting on a throne and receives nourishment from the angel, who seems to hasten towards her from the left. This is the direction of arrival – as opposed to leaving – in the

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96   See Lafountaine-Dosogne 1964, 149. For more information on the formation and history of the iconography of the Presentation, see Καλοκύρης 1972, 154–155; Shorr 1946; Maguire 1980–1981; for a theological and hymnographic reading of this composition, see Quenot 1997, 136–138.

97   See Lafontaine-Dosogne 1964, 150.

98   Also in the Khludov psalter, Psalm 44 – which, by the time of the creation of the manuscript, was surely understood as a prophesy of the Entrance – is connected to the Annunciation by the miniature depiction of David, Mary, and Gabriel; for more information, see footnote 82 above.

Byzantine iconographic tradition, which can also be seen from the direction of the procession. Similarly, in the standard composition of the Annunciation, Mary is seated while Gabriel hastens towards her (Illustration 38). The iconographic tradition of the Annunciation had already begun during the early Christian period and was thus transmitted to Byzantine art;[99] accordingly, this convention must have been known to the iconographers of the Entrance scenes. The hastening posture of the angel in this Annunciation depiction reminds one of Zacharias in Illustration 29.

In the Kokkinobaphites manuscript illustrations, there are even more intertextual references. In Illustration 32, the righteous are presented together with Adam and Eve, the forefathers, in the lower part of the composition. This is very similar to the iconographic setting of Christ's descent into Hades (Illustration 39), where the righteous witness the most significant event in salvation history, the resurrection of Christ.[100] While the gates still keep the righteous in Hades in the Kokkinobaphites illustration, the resurrection icon shows the gates being trampled down. In the manuscript illustration, the angels point at Mary in order to show that she will become the gate of salvation. This corresponds to the *apolytikion* of the feast:

Σήμερον τῆς εὐδοκίας Θεοῦ τὸ προοίμιον,	Today is the foreshadowing of the good will of God
καὶ τῆς τῶν ἀνθρώπων σωτηρίας ἡ προκήρυξις·	and the proclamation of the salvation of men.
Ἐν Ναῷ τοῦ Θεοῦ τρανῶς ἡ Παρθένος δείκνυται,	The Virgin is revealed in the temple of God,
καὶ τὸν Χριστὸν τοῖς πᾶσι προκαταγγέλλεται.	and in advance she announces Christ to all.
Αὐτῇ καὶ ἡμεῖς μεγαλοφώνως βοήσωμεν·	Let us also cry out to her with a mighty voice:
τῆς οἰκονομίας τοῦ Κτίστου ἡ ἐκπλήρωσις.	Hail, you fulfilment of the Creator's dispensation.

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99   For a listing of early examples of the depictions of Annunciation, see Τσάμης 2000, vol. 2, 268; for a wider presentation of the iconographic tradition of the feast and relevant bibliography, see pp. 268–272; for a theological analysis of the Annunciation icon and its hymnographic reading, see Quenot 1997, 118–125.

100 For a more extensive analysis of the development and meaning of Resurrection icons, see Quenot 1997, 69–112.

Illustration 39. Resurrection fresco from the parekklesion of the Chora church, Istanbul, 14th century.

Source:
http://en.wikipedia.org/wiki/Chora_Church#mediaviewer/File:
Chora_Church_Constantinople_2007_013.jpg, consulted on December 2, 2014.
For more information on the Chora church, see Janin 1969, 531–539.

Illustration 40. Embrace of Joachim and Anna, portable icon from the Archeological Museum of Church History, Sofia, Bulgaria, 14ᵗʰ–15ᵗʰ century.

Τσάμης 2000 vol. 1, 246.

Illustration 41. Embrace of Mary and Elizabeth, church of St. George, Kurbinovo, 1191.

Τσάμης 2000, vol. 2, 356.

Another intertextual reference in the Kokkinobaphites manuscript is the embrace of Zacharias and Mary (Illustration 40). This echoes of the embrace between Joachim and Anna, a composition based on the *Prot. Jas.*[101] On the other hand, it could refer to the other significant embrace in the Theotokos's life, namely, her encounter with Elisabeth (Luke 1:39–45, Illustration 41). The latter interpretation could be more correct as Elisabeth is the wife of Zacharias. The hymnographic *corpus* of the feast does not include any references to Zacharias embracing Mary, excluding, perhaps, the implication in the second kanon of the feast,[102] nor does it make intertextual references to the two other embraces described here. Thus, the intertextual relationship between these events remains purely iconographic.

To conclude, one could say that some of the intertextual relationships in images are exclusive to the pictorial tradition of the feast, such as the connections to the Presentation and icons depicting embraces. Some others, on the other hand, are based on the intertextual connections presented also in hymnography and in a musical form, such as the Annunciation, and the depiction of the prophets and the righteous in the Resurrection composition.

4.3.3. RHETORICITY OF BYZANTINE ICONOGRAPHY

As we have seen throughout the course of this study, rhetoric held an extremely important position in the Byzantine Church. Its influence clearly extended also to iconography. However, as L. Brubaker points out, it is still difficult to say, "whether there was a 'rhetoric' of images, […] also because the study of visual conventions and 'the art of persuasive public visualizations' […] has been so little studied."[103]

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101   [Ἄννα] ἔδραμε καὶ ἐκρεμάσθη εἰς τὸν τράχηλον αὐτοῦ λέγουσα· Νῦν οἶδα ὅτι Κύριος ὁ Θεὸς ηὐλόγησέ με σφόδρα […] καὶ ἡ ἄτεκνος ἐν γαστρὶ λήψομαι. ("[Anna] ran immediately and hung on his neck, saying: 'Now I know that the Lord God has richly blessed me […] and I, who was childless, shall conceive.'" Schneemelcher 1991, 427–428). As Tsamis (2000, vol. 1, 243–244) notes, the embrace is a common theme in iconography and can be found, for example, in icons of Peter and Paul.

102   3rd *troparion* of the 8th ode: Μαρία ἡ ἄχραντος, καὶ ἔμψυχος σκηνή, προσφέρεται σήμερον, ἐν οἴκῳ τοῦ Θεοῦ, καὶ δέχεται ταύτην, Ζαχαρίας χερσὶν, ὡς ἡγιασμένον, κειμήλιον Κυρίου ("The undefiled Mary and living tabernacle is today offered in the house of God, and Zacharias receives her with his hands as a sacred treasure of the Lord").

103   Brubaker 2003, 264.

The most significant contribution to this field for the past three decades has been H. Maguire's work on the relationship of art and eloquence in Byzantium,[104] where he shows that the Byzantines themselves were aware of the fact that rhetorical thought affected their paintings.[105] Maguire divides the relationship between art and rhetoric into three phases, of which the second and the third are most relevant to the study of the Entrance:

1) "Early Church Fathers applied a convention of pagan rhetoric to the Christian context, and saw painting […] primarily as a means of instruction."

2) "During the iconoclastic controversy, the defenders of images […] made the relationships between art and writing an important argument against their opponents."

3) "By the twelfth century the linking of art and eloquence had lost much of its force in polemic, but lived on as a convention in Byzantine literature."[106]

During the course of his study, Maguire examines the use of four rhetorical methods – description, *antithesis*, *hyperbole*, and lamentation – in the intermedial relationship between art and literature. The most relevant aspect of his research for the present study is his examination of ekphrastic thought in the production of iconography,[107] where he analyses the second part of the ekphrastic process or, in other words, the emergence of an image based on literary sources and expressed in the framework of the artist's aesthetic conception.

104   Maguire 1981.
105   This is attested to by the use of terms γραφή (writing), ἱστορία (meaning both written and painted history), and σχήμα (for both a rhetorical figure or a pose in painting) in the context of both art forms; cf. Maguire 1981, 9. Maguire, moreover, notes the statement of Gregory of Nyssa in his homily that was held in the church of Theodore the Martyr, where he describes wall paintings as "a book endowed with speech" (Ὡς ἐν βιβλίῳ τινὶ γλωττοφόρῳ) and continued: "for painting, even if silent, knows how to speak from the wall" (οἶδε γὰρ καὶ γραφὴ σιωπῶσα ἐν τοίχῳ λαλεῖν). For the original quotes, see *De sancti Theodoro Martyre*, PG 46, 737ᶜ–740ᴬ.
106   Maguire 1981, 12.
107   Maguire 1981, 22–52.

If hymnography can be understood as an *ekphrasis* of spiritual *theoria* or as a literal second level of *ekphrasis* that describes the image conveyed by the earlier literature of the Entrance, it is logical to consider the iconography of the feast as an *ekphrasis* of the literal tradition of the feast – homilies, hymnography, Apocrypha and typological passages of the Scriptures – in combination with the spiritual vision of the artist.[108]

In the following paragraphs, I analyse the way in which Byzantine painters, either consciously or unconsciously, used a pictorial toolkit that is comparable to the array of rhetorical devices studied above. My examples are drawn from the iconographic material of the Entrance. One should bear in mind that, even though most of my examples are posterior to the creation of the hymnographic *corpus* of the feast and the role of rhetoricity in the Byzantine society had therefore already shifted, the rhetorical conventions persisted, as Maguire noted above. Also, the hymns had been used in liturgical life for a significant period of time, which enhanced all the more the hymnographic influence on the creation of iconography.

The analysis throughout the present study has emphasised that *enargia* is one of the most important rhetorical approaches in the verbal expression of Byzantine theology, being utilized in order to emphasise the timeless character of salvation history, which is strongly attested to by the use of σήμερον in the hymnographic and homiletic tradition. The same idea also came to dominate Byzantine iconography and reached its culmination during the Palaeologian renaissance.

It is generally acknowledged that Byzantine iconography lacks the perspective that is established by the art of the Western European Renaissance.[109] Sometimes this phenomenon is explained by a "reversed" perspective; however, G. Kordis has refused to accept this concept in his analysis of the Komnenian and Palaeologian iconographic techniques as there is no vanishing point, which is typical for the Western renaissance perspective.[110] Instead, he

108   See footnote 20 above for P. Florensky's description of the process of painting icons in spiritual *theoria*.
109   In this context, I understand perspective in the way L Cartwright and M. Sturken (2009, 151) have described it: "Perspective refers to a set of systems or mechanisms used to produce representations of objects in space as if seen by an observer through a window or frame."
110   See Κόρδης 2000, 61–62.

suggests that the Byzantine icon opens a space in front of it, in which the observer of the icon and the persons depicted on it enter into a dialogue. This has as its prerequisite the dialogical relationship between the characters depicted on the icon.[111] This idea parallels the enargetic way of conducting a dialogue between believers and the persons present in the Entrance, a concept employed in both hymnography and the homiletic tradition.

This pictorial technique serves the same aim as *enargia* in the literary genres: to create a sense of the saints and Christ being present in the church space and in order to communicate with the church community. P. Evdokimov, in his excellent treatise on the theology of the icon, notes, "sacred space abolishes juxtaposition and does more than just bring about the simple coexistence of two things set side by side. Sacred space makes us 'one' in Christ; it brings about a consubstantiality with him."[112] Further on, he develops this idea on the level of the icon: "The icon is a witness to the saint's presence and expresses his ministry of intercession and communion."[113]

A question that remains in relation to the case of the Entrance is, however, whether or not there are some methods of depiction that are unique to this feast and appear in the iconographic examples presented above. When observing Illustration 29, we can see the extremely dynamic movement of Zacharias towards Mary. His feet seem to be in the air, evoking his haste and echoing Gabriel's stance in the Annunciation scene. Between Mary and Zacharias there is a strong sense of a dialogical meeting, just as Kordis described above. Zacharias's dynamic movement, however, moves their encounter from the surface of the painting towards the spectator.

Zacharias's eagerness to receive the child becomes a pictorial variation of the rhetorical exclamations in the hymnographic and homiletic texts. Maguire, in his study on the rhetoricity of Byzantine art, describes the "flight" of the elder Symeon in the Presentation scenes, manifesting the rhetorical device of *hyperbole*.[114] In a similar way, Zacharias's dynamic movement can be seen as pictorial *hyperbole*, especially because of the intertextual links in the icono-

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111   See Κόρδης 2000, 79–84.
112   Evdokimov 1990, 139.
113   Evdokimov 1990, 179.
114   See Maguire 1981, 84–90.

graphic traditions of the three relevant feasts: Entrance, Annunciation and Presentation.

In Panselinos's composition, the location of the three depictions of the Theotokos plays a role in *enargia*. The first character is painted closest to the observer of the icon. The second one is already approaching the Holy of Holies, while the third has already reached the throne and is the furthest from the observer. Thus, the painting calls its spectators to join the procession towards the sanctuary. Even though the icon does not have a perspective and the characters are set in a linear composition, by depicting the characters in the way described there is a sensation of entering the Holy of the Holies. The movement becomes more dynamic through the representation of the Mother of God in triplicate.

As is commonly known, the aim of all rhetorical action is persuasion, and the metaesthetic *enargia* of Byzantine iconography serves this purpose. Following iconoclasm, a strong emotional expression also gradually began to develop in Byzantine iconography, reaching its peak during the Palaeologian renaissance. The development of these highly emotional expressions was, however, interrupted by the fall of the Empire.

N. Tsironis recently published a significant study on emotion and the senses in Middle Byzantine sermons, the homiletic period most relevant for the study of the Entrance.[115] She also studies the sermons by Germanos, suggesting, "emotion is often evoked in Germanos's homiletic corpus through strings of epithets or emphatic antithetical patterns. […] The imagery of emotion and the senses are intertwined with his narrative, interwoven with the dramatic tone characteristic of his work."[116] Tsironis concludes her article by stating that the Middle Byzantine homilists wished, through the provoking of emotions, to emphasise the physical aspects of the incarnation of Christ.[117] Thus, the textual tradition of that period follows the parallel iconographic development.

Several details in the Entrance scenes are intended to have an emotional impact on the observer. A common feature of most presentations is the sor-

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115   Tsironis 2011.
116   Tsironis 2011, 191–192.
117   Tsironis 2011, 195.

rowful facial expression and body language of Anna. This emotional element has no background in the *Prot. Jas.* or in the hymnographic *corpus* of the feast, which seems to emphasise the consciousness of Anna during the course of the events, as noted above in the context of the dialogue odes in kanons. She seems especially shocked in Illustration 35, where Mary rejects her parents at their visit to the temple. Conversely, the Theotokos is never presented as hesitating. Thus, the emotional depiction of the characters emphasises her firm dedication to God. At the same time, the depiction of a mother's feeling upon losing a child surely touches the heart of any parent and strengthens the emotional impact of the icon.

In a way, Anna's sorrowful state – particularly apparent especially in all the miniatures of the Kokkinobaphos manuscript through her facial expression and gestures, which resemble other Byzantine representations of lamentation or horror – becomes a pictorial parallel of the rhetorical device of lament. Maguire has also studied the role of lament in iconography, holding up the lament of the Virgin as the most famous example.[118] In this way, Anna's lamentation can be seen as a typology of Mary's lamentation during her Son's passion. This is a pictorial parallelism related to the idea of the Theotokos being an offering of humanity and as a type of Christ's ultimate sacrifice, as we saw in the intertextual study in chapter 2.

Joyful emotions, on the other hand, are depicted in the encounter of Mary and Zacharias, emphasising her spiritual joy in the temple as described in the *Prot. Jas.* In all depictions, the child is hastening to meet the high-priest. The most emotionally charged portrayal is in the embrace between them in Illustration 34. The reactions of the virgins and the house of Israel are of amazement as they seem to converse with each other. In Panselinos's painting, one of the virgins points to the child as if to show everyone that she will give birth to God, mirroring the gestures of the angels in the Kokkinobaphites illustration (32). In the same depiction, the virgins are heading towards the temple in a determined fashion and do not show any sign of amazement.

As Maguire notes, "in the Byzantine church, *antithesis* was more than a figure of speech: it was a habit of thought."[119] In the Entrance depictions, this

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118 See Maguire 1981, 91–108.
119 Maguire 1981, 53.

rhetorical device appears in various ways. The "mixed feelings" described above an antithesis as such; the serenity of the child and the joy of the high-priest are in contradiction to the amazement and lamentation of the other persons present in the scene. Another explicit form of *antithesis* is Mary's adult garb, which we analysed above in detail. The *antithesis* is not only related to her age and the uncorrespondent vestments, but also to the paradox of maternal virginity. Another obvious *antithesis* is her dwelling in the Holy of Holies, since this contradicted general custom – even in Byzantine Christian churches.

However, there are also more intertextual forms of this *antithesis*. An example is the parallelism with the icon of the foolish virgins. The virgins preceding Mary are far from "foolish." A similar implicit *antithesis* can be seen between the Kokkinobaphos illustration of the righteous being closed behind the gates of Hades and the trampled gates in the Resurrection icon. Also, the open gate of the sanctuary can be seen as a counterpart of the Kokkinobaphos illustration. This miraculous event was the first concrete, public sign of the arrival of the Saviour.

Thus, the icon evokes emotions in the observer by a persuasive method similar to the rhetorical techniques at work in hymnography. However, these emotions are in some cases drawn from sources other than hymnography, such as the attitude of Anna in giving away her daughter. Most of the cases, nevertheless, are present in the literary tradition of the Entrance, in the *Prot. Jas*. as well as in the hymns and homilies of the feast. Persuasion is, however, only one of the supporting aspects of iconography: its main purpose continues to be to represent faithfully the events of the feast.

4.4.   THEOLOGY OF THE ICON AS A SOURCE FOR THE "THEOLOGY OF HYMNOGRAPHY"

My primary question in this chapter is, based on the analysis compiled on various linkages between icons and hymnography, whether iconography can contribute something to the concept of a "theology of hymnography." The theory of iconography, in general, has been more thoroughly articulated in a theological sense, primarily because of iconoclasm, but also because of con-

temporary heterodox criticism of the veneration of icons. The most important sources on this subject are the canonical decrees of the seventh Ecumenical Synod and other theological treatises dating from throughout the history of the Church.[120] Hymnography as an art form never came under organised attack, so there was never a compelling need to create a theology of hymnography *per se*.

But why is there a need for a "theology of hymnography?" I believe that, for the same reasons that extensive scholarship has been conducted surrounding the theology of the icon, a similar discussion needs to take place on the theological position of hymnography. Presently, our understanding is limited to primary sources. From a more practical point of view, hymnography has been and remains a remarkably strong didactic tool for transmitting theological teaching to the hosts of believers participating in liturgical life, which makes it important in and of itself. This aspect of hymnography still requires further study.

Most problematically, many scholars, perhaps unconsciously, consider hymnography a mere collection of theological fragments in sung form, thus underestimating their independent theological value. This view, however, is far from the truth, which has become evident throughout the course of this present study. Iconophiles draw on hymnography and other ecclesiastical literature as one of the main sources for their arguments; bearing this in mind, it seems that hymnography as a theological genre is actually suppressed today in theological scholarship.

The majority of earlier studies on the theology of hymnography are tightly linked to liturgical music.[121] Indeed, music is essential in approaching hymnography, as we saw in chapter 3. In his essay on the theology of the music of the Orthodox Church, N. Lossky also briefly touches on the theological role of hymnography, which together with the Psalms forms the core of church singing.[122] His most important contribution for the purposes of the

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120 As Brubaker (2003, 256) points out, "the intellectual history of the culture of images in Byzantium is well known, and we have, by now, a relatively sophisticated understanding of the issue;" see also Brubaker & Haldon 2001; Cameron 1992.

121 Such studies in this field are, for instance, Βουρλής 1994, often referred to in chapter 3 of this dissertation.

122 Lossky 2003, also quoted several times in chapter 3.

present study is his establishment of the connection between the seventh Ecumenical Synod and the theology of church music.[123]

My purpose, however, is to approach the theological essence of hymnography not through the spectrum of church music but through that of iconography. I begin my analysis from the arguments of the seventh Ecumenical Council (Nicaea II) in the defence of icons. After this, I reflect briefly on the way in which the ideas of a "theology of hymnography" contribute to contemporary scholarship.

4.4.1.   SEVENTH ECUMENICAL COUNCIL

The role of iconography and hymnography is similar in the context of worship. They both are a proclamation of the incarnation, through which Christ the Logos became audible and visible in his becoming human. The seventh Ecumenical Synod, which articulated the significance of the Incarnation for the Orthodox teaching concerning icons, represents the culmination of the whole series of seven Ecumenical Synods; on of their main tasks was, in the end, to formulate the Christology of the Church.

In the Synod, the written word was actually one of the main arguments for the defenders of icons. The *horoi* of the synod draws an ekphrastic image of the perception of texts that are recited in the church, and iconography: "Thus, as we receive the sound of the reading with our ears we transmit it to our mind, so by looking with our eyes the painted icons, we are enlightened in our mind."[124] The participants in the council understood that the ekphrastic process works both ways, emphasising the liturgical message: "The representation of scenes in colours follows the narrative of the gospel; and the narrative of the gospel follows the narrative of the paintings. [...] Now when we see the same thing on an icon we perceive the event with greater emphasis."[125] In this context, the Gospel needs to be understood according to

123   Lossky 2003, 17–34.
124   Καὶ γὰρ διὰ τῆς ἀναγνώσεως ἐν τοῖς ὠσὶ δεχόμεθα τὴν ταύτης ἀκρόασιν τῷ νοΐ παραπέμπομεν, καὶ τοῖς ὄμμασιν ὁρῶντες τοὺς εἰκονικὰς ἀνατυπώσεις, ὡσαύτως νοερῶς αὐγαζόμεθα. *Sacrorum conciliorum*, vol. 13, 220ᴱ. The English translation is from Sahas 1986, 61.
125   Ἐπακολουθεῖ γὰρ ἡ διὰ στηλογραφίας ἀνατύπωσις τῇ εὐαγγελικῇ διηγήσει, καὶ αὕτη τῇ στηλογραφικῇ ἐξηγήσει. [...] Καὶ ἐν εἰκόνι ὁρῶντες ὡσαύτως ἐμφαντικώτερον τὸ πραγματευθὲν ἐννοοῦμεν. *Sacrorum conciliorum*, vol. 13, 269ᴮ⁻ᶜ; Sahas 1986, 98.

the broader meaning of all divine revelation in a literary form, a category to which hymnography also belongs.

There are, however, writings that give more iconic emphasis to hymnography. At the council, Bishop Gregory quotes John Chrysostom and Basil the Great, describing the emergence of a mental image in the second phase of an ekphrastic process:

> We enjoy the presence of the saints through writings, thus having the icons not of their bodies but of their souls. For, what has been said by them are icons of their souls. The study of writings inspired by God, Saint Basil said, is a most effective way of discovering what is proper. For in them one can find the deposits of the deeds as well as the biographies of blessed men, handed down like animate icons of the conduct according to God, placed in front for the imitation of the works which are in accordance with the will of God.[126]

Here, it is noteworthy to point out the difference between hymnography and the homiletic tradition; the quote above refers to the latter. Homilies are much more practical when it comes to forming a uniform image of the saint described, while the hymns form a mosaic of smaller images, as noted above in chapter 4.2.3. Thus, the function of iconography is to be a uniting cause between these mosaic-like descriptions of the souls of the saints. Consequently, the divine service, insofar as it is an iconotext, emphasises the mystery of incarnation when the heard words – both in the form of the Scriptures and hymnography – offer an icon of the divinity of Christ, while the images show his human body. Accordingly, in the case of the saints, this becomes a way of expressing both their soul and body.

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126 Ἡμεῖς διὰ τῶν Γραφῶν τῆς τῶν ἁγίων ἀπολαύομεν παρουσίας, οὐχὶ τῶν σωμάτων αὐτῶν, ἀλλὰ τῷ ψυχῶν τὰς εἰκόνας ἔχοντες. Τὰ γὰρ παρ᾽ αὐτῶν εἰρημένα, τῶν ψυχῶν αὐτῶν εἰκόνες εἰσί. Μεγίστη γὰρ ὁδὸς πρὸς τὴν τοῦ καθήκοντος εὕρεσιν, ὁ ἅγιος ἔφη Βασίλειος, ἡ μελέτη τῶν θεοπνεύστων γραφῶν· ἐν ταύταις γὰρ καὶ αἱ τῶν πράξεων ὑποθῆκαι εὑρίσκονται, καὶ οἱ βίοι τῶν μακαρίων ἀνδρῶν ἀνάγραπτοι παραδεδομένοι, οἷον τινες εἰκόνες ἔμψυχοι τῆς κατὰ Θεὸν πολιτείας, τῷ μιμήματι τῶν κατὰ Θεὸν ἔργων προκείμενοι. *Sacrorum conciliorum*, vol. 13, 300[A–B]; Sahas 1986, 123.

4.4.2.   A THEOLOGY OF HYMNOGRAPHY?

To conclude my study on the intermedial relations between icons and hymnography, I would like to point out some elements of the theology of the icon that could, indeed, contribute to the understanding of the position of hymnography in Byzantine liturgical activity. As T. Velmans summarizes, the icon has "une double dynamique : le regard qui se porte sur l'icône aboutit à travers elle à Dieu et ce contact induit en retour une transformation du fidèle, le rendant apte à recevoir la révélation divine."[127] Throughout this dissertation, I have demonstrated that hymnography works in a similar way. Through *enargia*, the persons and events of the Entrance are brought into interaction with the divine office in which hymnography is performed.

In Byzantine spirituality, hymnography can also be considered an *ekphrasis* of the spiritual vision seen in *theoria*. A question that cannot be fully answered is whether or not hymnography, in addition to being a didactic tool that is coloured with persuasive rhetoric, can serve to guide believers to *theoria*. If we assume that, as explicated in the Byzantine theology of icons, holy images truly enlighten the minds of the observers and bring them into communication with the depicted person, as described above, the same will hold true for hymnography. The hymn becomes an auditory embodiment of the saint, a musical *ekphrasis* of his deepest emotions, especially in conjunction with the rhetorical figures of *mimesis* and *ethopoeia*. As noted above in chapter 4.2.1, the event or the saint in question becomes "visible," often through a complex interwoven ensemble of hymns, as is the case in kanons.

Hymnography does, indeed, have a theology of its own. It is adorned with musical interpretation that adds emotional persuasion to the plain text. Thus, it works in a different intermedial space as compared to the recited passages of Scripture or homilies. Consequently, hymnography becomes more than "mere word" or "mere music." This is particularly true for the sticheraric repertoire, which allows for a more complex musical interpretation. The *automelon-prosomoion* system works on a different level, as demonstrated in chapter 3.2.

However, in the context of divine worship, the theology of hymnography is linked to iconography, forming a metaesthetic iconotext that spirit-

127   Velmans 2009, 18.

ually transforms believers and brings them into communion with Christ, the
Theotokos, and the saints. The ekphrastic process, rendered through the per-
formance of hymnography and described in this last portion of this present
study, continues throughout the liturgical service. Thus, the mental or even
theoretical image that the hymnographic totality presents is more variable and
multidimensional than fixed iconographic presentations.

5.
CONCLUSION

My aspiration in this concluding chapter is to both summarize the results of the present study, and to suggest potential topics for future research; as we have observed, a significant amount of *desiderata* remain, both relating to the feast of the Entrance and to the Byzantine hymnographic tradition in general. In order to gain a fuller understanding of the intermedial functions of Byzantine liturgical arts, the hymnographic material within this dissertation has been compared, in particular, to the homiletic tradition of the feast, as well as to music and iconography. The connections between these art genres are demonstrated by the ways in which their forms and contents are interrelated on several levels. It has also been noted that, according to the Byzantine conception, liturgical services form an intermedial whole that elevates artistic elements to a higher spiritual level, endowing the process of creating, performing, and perceiving hymnography with metaesthetic, as opposed to merely aesthetic, dimensions. Thus, the artistic process, as a form of exegesis, takes place in *theoria* and acquires dimensions free of time and space in the framework of "liturgical time."

Thematic and intertextual parallels
The research presented in this dissertation has significantly contributed to the study of the intermedial aspects of hymnography by identifying intertextual dynamics at work in hymnography in the context of related literature, namely apocryphal narratives and Byzantine sermons. These instances of intertextuality have also been shown to be intrinsically connected to Byzantine music and iconography. We observed that, on a textual level, the hymns of the feast contain typological, allegorical, and symbolic images of the Theotokos, creating a complex, interwoven garment of cross-references that renders the description "timeless." In this way, the Entrance is constructed as a fulfilment

of Old Testament prophecies, a moral example, a prelude to the Incarnation, a symbol of Mary's virginal motherhood, and a type of the holy Eucharist, to mention a few examples. Many of the poetic images are not unique to the feast of the Entrance, but they often acquire special emphasis or variations in the context of this particular celebration.

The most common way of presenting Mary in both hymns and sermons is to call her the dwelling-place of God. Temple-related images are, thus, utilized the most frequently. The themes expressed in the hymnography are closely linked to those in the homiletic tradition, and these two literary genres do not generally deviate in terms of the selection of themes and their inter-pretation. These types are absent from the oldest narrative on the Entrance, the *Prot. Jas.* They do, however, appear in earlier sermons and in some of the *Lives of the Virgin*; to my knowledge, the present study is the first exten-sive exploration of homilies and Apocrypha in connection to the feast of the Entrance.

The feast is intertextually linked to the mystery of the Incarnation through references to the Annunciation. Thematically, this is implied by the tradition of Mary's nourishment in the Holy of Holies, delivered by Gabriel; his identity remains unspecified in the *Prot. Jas.* but is elucidated in both hymns and sermons. The intertextual connection to the Annunciation, which appears not only as paraphrases of the narratives on the archangel's visitation, is also apparent in the musical and iconographic material, as we observed above. On a musical level, the link between the two feasts is implied by the use of similar types of model melodies, *heirmoi* and *automela*; in the iconography of the feast, the intertextual connection is forged by the similarity between the scenes of the Annunciation and of the nourishment of the Theotokos in the sanctuary.

The intertextuality between the Entrance and the Annunciation is also implied structurally by the dialogues that appear in the eighth odes of the kanons of the forefeast and the feast day itself, alluding to the conversation between Mary and Gabriel in the festal kanon of the Annunciation. In the case of the examples studied in this dissertation, however, the conversation is expressed through the mouths of Zacharias and Anna. The connection between these kanons is not only demonstrated by the use of similar *heirmoi*,

but it is also affirmed in terms of its contents and structural elements, such as the acrostics that imitate the Annunciation prototype. References to Gabriel's salutation also appear in the iconography of the feast of the Entrance, but, in this case, it is manifested in the encounter between Zacharias and Mary. This is especially obvious in the illustration of the *Menologion* of Basil II, where Zacharias is depicted as hastening in an exaggerated fashion towards the child, creating a visual echo of the archangel's posture.

In terms of the contents of the hymnography, the connection of the Entrance with the Incarnation is strengthened by frequent use of types related to God dwelling in the Theotokos, the most important of which are related to the idea of Mary as a temple of Christ, entering the material temple of the Old Covenant. Thus, the Old and New Covenants encounter each other in a very concrete way. In order to support this idea, the hymnographic *corpus* frequently refers to "the end of the shadowy types." Accordingly, the Entrance includes various symbols that have multiple meanings. However, it is note-worthy that Old Testament types are depicted in the iconography of the feast only in the Kokkinobaphites illustrations. The thematic content of the stand-ard depictions of the Entrance is restricted only to the Entrance narrative.

In the musical analysis of the *doxastikon* Μετὰ τὸ τεχθῆναι σε, we noted the emphasis on the Incarnation of Christ through the use of parallel melodic formulas on the temple-related words, embellished with a copious amount of repetitive syllables in the exegetical form of the melody. Moreover, in the musical structures of the model melodies of the feast, we can identify further references to other feasts related to the Incarnation. These include the Nativity of the Theotokos and the Nativity of Christ. Such references cannot be found in the thematic contents of the hymnographic *corpus*, a fact that endows the musical rendition of the hymns with major theological significance. A special case in terms of musical intertextuality is the connection with the feast of the Dormition, which is created through the use of a similar selection of *echoi* and somewhat similar model melodies. One hypothesis remains that needs to be considered in future research: could it be that the celebration of the events of the Entrance in the context of the August 15 festivities in Jerusalem resulted in the use of similar musical structures in later hymnography?

Another theme, strengthened by intertextual references, is the virginal motherhood of Mary in combination with her ethical purity. One of the dominant elements in both the hymnography and the iconography of the feast is the procession of mothers and virgins, carrying lamps in order to prevent the Theotokos from returning to her parents. In the hymnographic and homiletic *corpus* of the feast, the procession is also understood as a symbol of Mary's virginal motherhood. Accordingly, the Theotokos is presented as the quintessential monastic, who strives towards sanctity through her personal ascesis by joining the monastic-like community of the temple virgins, renouncing her family ties. This is shown in the Kokkinobaphites manuscript illustrations, where Mary rejects her parents when they seek to visit her in the temple. In the iconographic tradition of the feast, the infant Theotokos is clothed in garments appropriate to an adult, emphasizing her spiritual maturity. Parallel references are also found in the hymnographic *corpus*.

The procession, however, is also seen as a moral allegory of the lifestyles blessed by the Church: marriage or monasticism. From another perspective, the procession is linked with the parable of the wise and foolish virgins. Indeed, in the iconographic presentation of the scene, an intertextual connection to the settings of the parable can be seen. Additionally, in the musical analysis of the *doxastikon* Σήμερον τὰ στίφη τῶν πιστῶν, we saw that the two groups of women are indicated by extensive melismatic formulas. In the end, they are connected with an *anaphonesis* to the whole world, elevating the meaning of the hymn from temporal to eternal reality, and prepared with a respective parallelism in the modal structure of the composition.

Rhetorical parallels

Besides the thematic parallels between the art genres that are often demonstrated by intertextual references, there is a common rhetorical toolkit employed in all of them. The most important aim of this rhetorical approach is to create a sense of the presence of God and His saints in the church space. Thus, the language of the hymnography of the Entrance – as well as the homilies that were written during the same period – uses *enargetic* expressions in order to achieve this goal. This is effected not only by the use of vivid language, but also by the creation of both extra-textual and intra-textual dia-

logues and, in a more implicit way, by the pattern of beginning hymns with the word σήμερον and by the use of the present tense throughout the hymnographic *corpus*. A very interesting case in this particular feast is the allegorical connection with the procession of the Entrance, which is associated with the believers present in the church space.

Byzantine music and iconography also utilize their own tools in order to indicate the enargetic elements in the hymnography of the feast. In the analysed *doxastikon*, Σήμερον τὰ στίφη τῶν πιστῶν, the spiritual connection between the Entrance procession and the believers is underscored by the melismatic formulas on respective words. Additionally, the entire *doxastikon* belongs to a repertoire of σήμερον chants, spread throughout the church year, which reinforce the concept of universal "liturgical time."

Complementarily, in the iconographic style of the late first and early second millennia, and especially during the Palaeologian renaissance, characters are depicted in such a way that they seem to be present with the believers in the church space. In the standard Entrance scenes, the Theotokos is shown gradually entering the sanctuary of the temple, followed by the procession, which, in many presentations, is a dominant element in the image. In a similar way, believers enter the church space in order to celebrate the Entrance spiritually, directing their attention towards the sanctuary of the church.

In the present study, the liturgical co-operation of iconography and hymnography, whether in its sung or recited form, was analysed through the conceptual prism of iconotext. Through this co-operation of images and words, both art forms give meaning to each other. This becomes especially apparent in the study of the synergy between iconography and hymnography. These two genres are examined as instances of abstract *ekphrasis*. Hymnography is considered to be a rhetorical *ekphrasis* of both the spiritual vision of the author and the physical vision of the iconographic representations of the Event. Accordingly, iconography is studied as the pictorial presentation of the second level of *ekphrasis*, namely the mental image that is borne in mind by the painter through the experience of the hymnography (and, perhaps, the homiletic tradition of the feast) as well as the spiritual vision.

The spiritual aspect of the above-mentioned rhetorical structures is often ignored in the study of Byzantine arts. However, according to the concept of

spiritual *theoria*, they are not merely didactic tools or instruments of rhetorical persuasion, but, rather, they disclose their own spiritual vision in combination with the art tradition of which they are a part. In this framework, all deviations from the existent conventions, such as dialogues without a background in the authorised Apocrypha related to the feast, attest to the spiritual authority of the writer.

The spiritual process of *theoria* is, however, not only restricted to the process of composing hymnography or iconography. In the case of hymnography, it is re-interpreted by the composer and, later on, by the chanter of the hymn. Accordingly, in hymnography, the later depictions that are based on the standard settings are interpreted again and again by the iconographers. The last step in the process is the perception of the hymn and the iconography by the believer in the church space. According to Byzantine thought, all these phases form the totality of an exegetical action and include the participation of the Holy Spirit. Thus, the Orthodox liturgy can truly be called an iconotext, in which the liturgical and spiritual life of the Church is considered to be that which enables its external cohesion. The perception of hymnography happens in an intermedial environment, in which different art genres and intra-structural elements – such as the narrative progression in the unpublished kanon of the forefeast – contribute to the complete mental image which is conveyed to believers. Finally, this *theoretic* action of composing and perceiving liturgical arts fulfils the aim of patristic biblical exegesis, i.e. an elevation towards divine heights, free of spatio-temporal boundaries.

Transmission of influences

The present dissertation has by no means offered a complete analysis of the large hymnographic *corpus*, but, instead, suggests a thorough methodological approach for studying Byzantine hymnography in a wider context. The field of hymnology, in general, still requires extensive study in order to form a more complete image of the development and transmission of the Byzantine hymnographic repertoire. The vast quantity of unpublished texts and the lack of critical editions alone demand an enormous amount of work and research. For this reason, the question of hymnographic authorship and the transmission of influences is discussed only briefly in this study. Nevertheless, the task

has been all the more difficult because of the obscurities in the history of the Entrance and the origins of its celebration. However, in an intertextual context it is easy to state that, at least in the case of George of Nikomedeia, the same persons participated in the creation of both hymnography and sermons. In this study, the idea of Germanos of Constantinople also being an author of some of the hymns is considered, but no conclusive answers can be given.

Demonstrating the exchange of influences between literature and other art forms has been shown to be an even more difficult task. In early times, hymnographers composed both the hymns and the musical melodies of the Church. However, due to the lack of systematic musical notations from the earliest periods of Byzantine hymnography, the connection between these two genres is difficult to prove. Also, the authorship of the greatest portion of early Byzantine musical manuscripts remains anonymous. However, as we noted in the diachronic musical analysis of the *doxastikon*, Σήμερον τὰ στίφη τῶν πιστῶν, the rather unvaried transmission of this important hymn shows that it was interpreted similarly throughout the centuries, perhaps echoing even a pre-notational tradition. Thus, an analysis of post-Byzantine chant can aid a scholar in his or her understanding of the textual structures of a hymn.

In the case of iconography, deciphering elements of the known textual sources is extremely difficult, especially if one aspires to determine whether sermons or hymns more greatly influenced iconographers. The task becomes even more challenging because of the anonymity of most Byzantine artists. On the other hand, this very fact shows that the whole question of authorship need not be considered as fundamental in the first place. However, it can be assumed that hymnography was an important factor *at least* in terms of the perception of the theological ideas of the feast, since the sung performance enhanced the meanings of the text, the *corpus* was widespread and regularly used on liturgical occasions, and the language might have been more understandable for the painters who did not necessarily have a literary education.

Here, it is also necessary to note the spiritual aspects of the transmission of influences. In chapter 2, we observed that worship and personal spiritual life were highly significant pre-requisites for Byzantine scriptural interpretation. Indeed, as all these art forms interpret the Bible and the Apocrypha, it is important to remember that the Holy Spirit was considered to be the guiding

force in this process. Thus, in order to do justice to the patristic conceptions of scriptural interpretation, one cannot exclude the role of contemplation and biblical revelation in the transmission of artistic, rhetoric, and thematic ideas, as all art forms serve the same *skopos*.

<p style="text-align:center">* * *</p>

In conclusion, one could claim that the present study has demonstrated the interwoven structure of Byzantine arts in their liturgical context. They form a communal interpretation of Christian theology, which is influenced not only by the intermedial totality of worship but also by spiritual life in the Church. This proposed methodology can contribute significantly to further studies on hymnographic traditions in a wider context. Throughout the present study, I have argued that further research is needed on various aspects of hymnography, such as the compilation of modern editions, the consideration of musical and iconographic sources for the interpretation of the texts, and the exploration of the purpose and forms of *theoria* and patristic exegesis in Byzantine hymns, aspiring to a deeper understanding of the various roles hymnography plays in Orthodox theology. In addition to the didactic role of this poetry, it is necessary to reflect on its transformative role as an instrument of communication with God and the saints. For this reason, we concluded our study by demonstrating the parallels between the theology of the icon (as a representation of Christ or the saints with an ontological connection to the prototype of the image) and the theology of hymnography.

Indeed, as has become clear from the various themes examined in the present study, Byzantine hymnography as the most synthetic form of theological literature would seem to be an endless treasury in itself; the grandeur of its richness and complexity, coupled with its artistic, theological, and scholarly dimensions, does not cease to impress those who approach and engage it. Immersion in its multifaceted depths enriches our perception of the Byzantine mindset and our experience of theology.

APPENDIX I
UNPUBLISHED HYMNOGRAPHY
FOR THE FEAST OF THE ENTRANCE

I KANON POETRY

THE HOLY MONASTERY OF ST. CATHERINE (MT. SINAI)
SINAIT. GR. 567

f. 150ᵛ–151ʳ

2ᴺᴰ ODE OF THE KANON OF THE FEAST, 4ᵗʰ mode.
Heirmos: Ἴδετε, ἴδετε ὅτι.

Νῦν παρατρέχουσι,	All the shadows of the law
τοῦ νόμου πᾶσαι αἱ σκιαὶ,	now pass away
καὶ οἱ θεσμοὶ λύονται,	and natural patterns are loosed.
αὐτοῦ ἡ γὰρ Παρθένος τεχθεῖσα,	The Virgin who gives birth to Christ
τὴν χάριν προμηνύει,	is led to the temple, into the Holy of Holies,
καὶ τῷ ναῷ προσαχθεῖσα,	foretelling the one
εἰς ἅγια,	who is grace and truth,
τὴν ἀλήθειαν Χριστὸν τὸν λυτρωτήν.	Christ the Redeemer.
Χαίρουσα σήμερον,	Today Anna rejoices
Ἄννα μεγάλως ἐκβοᾷ,	and cries out with a great shout:
δεῦτε φυλαὶ νῦν τοῦ Ἰσραὴλ,	"Come now, o tribes of Israel,
δεῦτε συγχάρηται πᾶσαι,	come all peoples and rejoice with me!"
ἰδοῦ γὰρ παρ᾽ ἐλπίδα,	Behold, she who gave birth to the Theotokos
τὴν Θεοτόκον τεκοῦσα προσάγει,	leads her to the temple in hope,
τῷ ναῷ ὡς ὑπεσχόμην τοῦ Θεοῦ.	as she promised to God.

Ἅγιον γέννημα,
ἁγίας ῥίζης ἐκφυὲν,
τὸ ἀνθηρὸν βλάστημα Δαυΐδ,
ἐν τῷ ναῷ τοῦ Κυρίου,
προσάγεται ἀξίως,
τῶν ἀρετῶν εὐωδίαν μυρίσαι,
καὶ κοσμῆσαι καθαρότητι αὐτόν.

The holy offspring
that blossomed forth from the holy root
and the flowering plant of David
is led worthily to the temple of the Lord
in order to smell
the sweet fragrance of the virtues
and adorn herself with purity.

Ῥάβδον δυνάμεως,
βλαστήσασα ἡμῖν,
ῥίζας τῆς ζωῆς,
ἐν τῷ ναῷ αὐξηθῆναι,
ἀξίως ἀνετέθη,
τοῦ ἐξανθῆναι τὸ ἄνθος τὸν Κτίστην,
τὸν πληροῦντα εὐωδίαν τοῖς πιστοῖς.

The one who brings forth for us
the rod of power and the root of life
is dedicated worthily in the temple,
placed there to flourish
and burgeon forth the Creator,
the bloom who fills the faithful
with a sweet fragrance.

Ἴδετε ἴδετε,
ὅτι ἐγώ εἰμι Θεὸς,
ὁ προτυπῶν πάλαι τὴν ἐμὴν,
διὰ συμβόλου μητέρα,
καὶ στάμνον καὶ λυχνίαν,
ναὸν τὴν πύλην τὴν ῥάβδον καὶ θρόνον,
καὶ χρυσοῦν θυμιατήριον δείξας αὐτήν.

Behold, see
that I am God,
prefiguring my mother
in past times through symbols,
depicting her as a jar, lamp,
temple, gate, rod,
throne, and golden censer.

SINAIT. GR. 570

f. 70ʳ–71ᵛ

KANON OF THE FOREFEAST, 1ˢᵗ mode.[1]
Acrostic in the Theotokia: ΓΕΩΡΓΙΟΥ.

1ˢᵗ ode. Heirmos: Σοῦ ἡ τροπαιοῦχος δεξιά

Πύλας καὶ εἰσόδους ὁ ναὸς,	Having opened the gates and entrances,
ἀναπετάσας τὴν πύλην εἰσδέχεται,	the temple receives the gate
τοῦ παμβασιλέως καὶ Θεοῦ,	of God the King of all,
καὶ κοσμεῖ τὰ ἐνδότερα,	and adorns the inner parts.
ἧς ἐν τῇ εἰσόδῳ,	At her entrance
καταφαιδρύνεται χάρισιν.	the temple is illuminated with grace.
Ὑπερεπλεόνασεν βροτοῖς,	The good gifts of God,
τῶν ἀγαθῶν τοῦ Θεοῦ τὰ χαρίσματα,	having been distributed in abundance
τὴν οἰκείαν σήμερον,	to mortals, clearly prepare today
αὐτῷ σαφῶς ἀπαρχὴν εὐτρεπίζουσι,	a first-fruit dwelling
δῶρον ἀποδοῦναι,	in order to bring an offering
καὶ παρρησίας ἐνέχυρον.	in confident boldness.

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1   This kanon has already been published in the *Analecta hymnica Graeca*, vol. 3: *Canones novembris,* based on the MSS Paris. gr. 1570, Paris. gr. 259 and Mess. gr. 138 (AHG 3, 30). The poem integrates *troparia* of the other two saints celebrated on that day, martyr Dasius and Gregory of Dekapolis. The version in the РНБ Греч. 227 includes only one *troparion* in each ode to Gregory, and some of them differ with those in the AHG (however, the different *troparia* have similar initials). The version in Sinait. gr. 570 includes only *troparia* to the Entrance; the acrostic of the version published in AHG, however, suggests that the *troparia* for the two saints would indeed be original for the poem: Πύλας ἀνοίγει τῇ Θεοῦ ναὸς πύλη χαίρων. In this translation, we preserve only the *troparia* related to the Entrance. The textual form here is from Sinait. gr. 570 and includes minor differences compared to the AHG edition.

Theotokion:

Γένος γηγενῶν καταλλαγῆς,   O pure one and only restorer,
καὶ οἰκειώσεως μόνη πανάχραντε,   the race of those born of earth
σὲ τῷ Ποιητῇ καὶ Πλαστουργῷ,   rejoices and glorifies the Lord
σήμερον παρεχόμενον,   who glorifies you,
χαίρει καὶ δοξάζει,   the one offered today
τὸν σὲ δοξάσαντα Κύριον.   to the Creator and Fashioner.

3ʳᵈ ode. Heirmos: Ὁ μόνος εἰδὼς τῆς τῶν βροτῶν

Σήμερον φαιδρῶς παρθενικαὶ,   Today the choirs of virgins,
χορίαι εὐτρεπίσασαι,   having prepared their noetic lamps,
τὰς νοητὰς λαμπάδας προτρέχουσι,   hasten brightly ahead.
καὶ τὰς εἰσόδους τοῦ ἱεροῦ τοῦ Θεοῦ, Rejoicing, they adorn in advance
προκοσμοῦσιν χαίρουσαι,   the entrances of the temple of God
καὶ προκαταγγέλλουσι,   and proclaim the divine coming
τῆς πανάγνου τὴν θείαν ἐπέλευσιν.   of the most pure one.

Αἱ τῶν παλαιῶν καὶ τυπικῶν,   The shadows of archaic
συμβόλων παρατρέχουσι,   and obscure symbols pass away
σκιαὶ καὶ τὰ ἐν νόμῳ αἰνίγματα,   and the riddles of the law recede
ὑποχωροῦσι τῆς θεομήτορος,   when the Mother of God
τὴν τῶν ὄντων ἔκβασιν,   proclaims Christ our God
Χριστὸν τὸν Θεὸν ἡμῶν,   in the house of His glory,
κηρυττούσης ἐν οἴκῳ τῆς δόξης αὐτοῦ. the one Who is the fulfilment of all beings.

Theotokion:

Ἤθελξας ἁγνὴ παρθενικὰς,   O pure one, having drawn to yourself
χορείας τῆς ἁγνείας σου τῇ εὐωδίᾳ, choirs of virgins with the sweet fragrance of
ἃς καὶ ηὐτρέπισας,   your purity, today you prepare them
προτρέχειν πόθῳ,   to go before you with longing
ἐν τῷ ναῷ τοῦ Θεοῦ,   to the temple of God
καὶ τὰ μεγαλεῖα σου,   as they proclaim you great
ἀναγγέλλειν σήμερον,   among mortals
καὶ βροτῶν σε κηρύττειν εὐπρέπειαν. and announce your majesty.

4th ode. Heirmos: Ὄρος σε τῇ χάριτι

Ἴδρυνται,	The divine foundation
τῆς χάριτος οἱ θεῖοι θεμέλιοι,	of grace is laid,
καὶ κατεσείσθησαν βωμοὶ,	the altars and temples of the ungodly
τῆς ἀθεΐας καὶ ναοὶ,	are shaken and abased
εἰς γῆν κατεκλίθησαν τῆς τοῦ Θεοῦ,	when the tabernacle of God
σκηνῆς ἐν οἴκῳ τῆς δόξης αὐτοῦ,	is dedicated in the house of His glory
ἀνατεθείσης εἰς πάντων ἐπίγνωσιν.	and made known unto all.

Γνόντες σε,	O bride of God, knowing you
παστάδα τοῦ Θεοῦ ἐπουράνιον,	to be His heavenly bridal chamber,
αἱ τῶν ἀγγέλων στρατιαὶ,	at your joy the angelic hosts
προωδοποίουν ἐν χαρᾷ,	go before you
τῇ σῇ θεονύμφευτε ἐν τῷ ναῷ,	to the dedication in the temple,
ἀφιερώσει καὶ ἅπαντας,	assembling all the earth-born
τοὺς γηγενεῖς εἰς δόξαν σου συνήθροιζον.	for your glory.

Theotokion:

Ὡς ὄντως,	Today the temple
ὡραίαν σε καὶ δόξῃ τῇ κρείττονι,	receives you as a pure and truly beautiful
κεκοσμημένην ὁ ναὸς,	bride adorned with great glory
νύμφην δεξάμενος ἁγνὴν,	and introduces the symbols
τὰ σύμβολα σήμερον τῆς μυστικῆς,	of your mystical marriage to God,
Θεῷ προσάγει νυμφεύσεως,	arraying you in bridal finery,
νυμφοστολῶν σε τὴν μόνην ἀμίαντον.	o only undefiled one.

5th ode. Heirmos: Ὁ φωτίσας τῇ ἐλλάμψει

Τῇ νεφέλῃ τοῦ ἡλίου τῆς δόξης,	Today, following the cloud
τὰ νῶτα ἡ γῆ ὑποθεῖσα,	of the sun of glory,
τὴν αὐτῆς ἀπεκδέχεται πρόοδον,	the earth awaits her procession
καὶ χαίρουσα σήμερον,	
αὐτῇ βοᾷ ἐγκαυχωμένη,	and joyfully cries out to her
ἐπιβατήριον αἴνεσιν.	with welcoming praise.

Ἠὐτρεπίσθη τοῦ ναοῦ ἀνεπίβατα,
ἄδυτα καὶ τὴν πύλην,
τοῦ Θεοῦ τὴν μόνην ἀδιόδευτον,
ἐν χαρᾷ προτρέπεται,
ἔνδον εἰσδῦσαν εὐωδίας,
ταῦτα πληρῶσαι τῆς κρείττονος.

The inaccessible sanctuary of the temple
is prepared
and joyfully persuades
the only impassable gate of God
to fill it with her
magnificent fragrance at her entrance.

Theotokion:

Ῥανάτωσαν αἱ νεφέλαι ὄμβρον,
τὸν εὐφρόσυνον τοῦ ὑετοῦ,
τῆς ζωῆς ἡ νεφέλη γὰρ σήμερον,
ἐφαπλοῦσθαι ἄρχεται,
τῇ πρὸς τὰ ἅγια εἰσόδῳ,
χάριτος στάζουσα νάματα.

Let the clouds sprinkle a joyful shower,
for today the cloud
that brings the rain of life
has begun to proliferate,
dripping streams of grace
at the entrance of the Holy place.

6th ode. Heirmos: Ἐκύκλωσεν ἡμᾶς

Οἱ ἄγγελοι Θεοῦ οἱ ὄντες ἔφοροι,
ἐν τῷ ναῷ τῆς δόξης αὐτοῦ,
προεόρτιον κροτοῦσι νοητῶς,
τὴν θεοπρεπῆ χορείαν σήμερον,
καὶ τῇ ἁγνῇ ἀναβοῶσιν,
ᾠδὴν εἰσόδιον.

Today in the temple of His glory,
the angels, the overseers of God,
invoke the God-befitting
noetic choir of the forefeast,
crying out to the pure one
an entrance ode.

Ὑπέρτιμον Θεῷ δῶρον ἡ ἄχραντος,
βροτῶν τῆς ταπεινώσεως,
εὐτρεπίζεται προσάγεσθαι δεκτὸν,
εἰς καταλλαγάς τε καὶ ἐνέχυρον,
τῶν τῆς Ἐδὲμ ἀποβληθέντων,
διὰ παράβασιν.

The undefiled one,
the supremely-honorable offering
of the humility of mortals to God
prepares to be led forth as reconciliation
and the pledge of those who were expelled
from Eden for the sake of transgression.

Theotokion:

Γνωρίσματα νυνὶ τῆς οἰκειώσεως,	Humans receive proof now
οἱ ἄνθρωποι λαμβάνουσιν,	of your fellowship with the Creator of all
διά σου τῆς πρὸς τὸν πάντων Ποιητὴν,	when they bring you,
σὲ Θεοκυῆτορ τούτῳ φέροντες,	the birth-giver of God,
ὡς ἀπαρχὴν αὐτῶν καὶ δῶρον,	to Him as an acceptable sacrifice,
καὶ ἱερεῖον δεκτόν.	the first-fruit of their offering.

7th ode. Heirmos: Σὲ νοητὴν Θεοτόκε κάμινον

Οἱ νοητοὶ ποταμοὶ τῆς χάριτος,	The spiritual rivers of grace
νῦν πλημμιροῦσι ἐπὶ γῆς,	do now flood on earth,
τῆς τὸ ὕδωρ τὸ τῆς ζωῆς,	when the spring who brings forth
ἐν τῷ οἴκῳ σήμερον,	the life-giving water
τοῦ Θεοῦ εἰσάγεσθαι,	marvelously enters the house of God today,
ὑπερφυῶς πηγῆς ἐκβοώσης αὐτῷ,	she cries out to God,
ὁ αἰνετὸς τῶν πατέρων,	the supremely glorious one,
Θεὸς καὶ ὑπερένδοξος.	praised by our fathers.

Σὲ φωτεινὸν Θεοτόκε ὄχημα,	When the divine temple of the law
τοῦ βασιλέως καὶ Θεοῦ,	was about to receive you, o Theotokos,
ὁ τοῦ νόμου θεῖος ναὸς,	the shining carriage of God and King,
μέλλων ὑποδέχεσθαι,	it rejoiced at being so adorned
ἔχαιρε κοσμούμενος,	and cried out unto God
καὶ τῷ ἐκλεξαμένῳ σε ἔκραζεν,	who chose you,
ὁ αἰνετὸς τῶν πατέρων ἡμῶν,	unto the supremely glorious one,
Θεὸς καὶ ὑπερένδοξος.	praised by our fathers.

Theotokion:

Ἴδον καινὸν τοῦ ναοῦ σε θέαμα,	The archaic types beheld you
οἱ παλαιοὶ τύποι ἁγνὴ,	as a new vision of the temple
εἰσαχθείσης σου ἐν αὐτῷ,	when you entered it
καὶ ὡς ἀληθείας τε πλήρωμα ἐδέξαντο,	and accepted you as the fullness of truth,
καὶ τῷ Δεσπότῃ πάντων ἐβόησαν,	crying out to God the Ruler of all,
ὁ αἰνετὸς τῶν πατέρων,	the supremely glorious one,
Θεὸς καὶ ὑπερένδοξος.	praised by our fathers.

8th ode. Heirmos: Ἐν καμίνῳ παῖδες

Λαμπαδούχων σήμερον χοροὶ,   In anticipation of your coming,
λαμπάδας νοουμένας,   today the choirs of lamp-bearers
τῶν λόγων καὶ ὁρωμένας,   brightly prepare
ἑτοιμάζουσι φαιδρῶς,   both visible lamps
πρὸς τὴν σὴν ὑπάντησιν,   and noetic lamps of the logoi,
καὶ βοῶσιν,   crying out: all the works of Lord,
πάντα τὰ ἔργα Κυρίου τὸν Κύριον ὑμνεῖτε,   praise the Lord with hymns
καὶ ὑπερυψοῦτε εἰς πάντας τοὺς αἰῶνας.   and exalt Him unto all ages.

Ἡ παστάς σοι ἡ τῶν ἱερῶν,   Today the bridal chamber of the sanctuary
Παρθένε καὶ ἀδύτων,   and Holy place is adorned
τῷ κρείττονι ἑτοιμάζεται,   and prepared for you, o Virgin,
παστάδι τοῦ Θεοῦ,   the one who is herself
καὶ κοσμεῖται σήμερον,   the greater bridal chamber of God,
ἐκβοῶσα,   and cries out: all the works of the Lord,
πάντα τὰ ἔργα Κυρίου τὸν Κύριον ὑμνεῖτε,   praise the Lord with hymns
καὶ ὑπερυψοῦτε εἰς πάντας τοὺς αἰῶνας.   and exalt Him unto all ages.

Theotokion:

Οἱ πόθῳ σου Δέσποινα ἁγνὴ,   O pure Queen, we who praise you
τὰ θεῖα μεγαλεῖα τιμῶντες,   and honour your divine greatness,
καὶ εὐφημοῦντες προεόρτιον ᾠδὴν,   let us today weave
πλέκωμέν σοι σήμερον,   a fore-festal ode for you,
ἐκβοῶντες,   crying out: All the works of the Lord,
πάντα τὰ ἔργα τὸν Κύριον ὑμνεῖτε,   praise the Lord with hymns
καὶ ὑπερυψοῦτε εἰς πάντας τοὺς αἰῶνας.   and exalt him to all ages.

9ᵗʰ ode. Heirmos: Τύπος τῆς ἁγνῆς

Ἴδεν ἑαυτῆς πανάχραντε,
ἡ τῶν ἀνθρώπων φύσις ξένην οἰκείωσιν,
τὴν πρὸς τὸν Δεσπότην,
καὶ Θεόν σε παρέχουσαν,
προσφορὰν αὐτῷ δεκτὴν καὶ ἄμωμον,
διὸ προεορτάζει,
καὶ μεγαλύνει σου τὰ θαύματα.

Human nature beheld your most strange
familiarity with the God and Ruler,
o most pure one,
and saw you as the acceptable
and blameless offering unto Him,
wherefore celebrating a forefeast
and magnifying your miracles.

Ῥάβδος εὐθαλὴς βασίλειος,
ἐν τῷ ναῷ Κυρίου ἐξευτρεπίζεται,
σήμερον εἰσάγεσθαι,
καὶ προεόρτιον ἥδυσμα,
τὴν αὐτῆς εὐωδίαν προτίθησιν,
ἡμῖν τοῖς διαπύρως,
ταύτην ἀπαύστως μεγαλύνουσιν.

Today the blossoming royal rod
prepares to enter
into the temple of the Lord,
sending out her sweet fragrance
as a fore-festal seasoning unto us,
we who fervently
and unceasingly magnify her.

Theotokion:

Ὕμνους τοὺς σεπτούς σοι πλέκοντας,
καὶ δῶρα θεῖα τούτους ὡς προεόρτια,
φέροντας πανάχραντε,
ἁγνὴ καταξίωσον,
ἐν αὐτῇ τῇ εἰσόδῳ τῆς δόξης σου,
τυχεῖν τῶν σῶν χαρίτων,
καὶ εὐφροσύνως μεγαλῦναι σε.

O most undefiled and pure one,
vouchsafe that we
who weave sacred hymns unto you
and bring them as divine offerings
of the forefeast may worthily receive
your grace at the entrance of your glory,
praising you with gladness.

f. 79ʳ⁻ᵛ

2ᴺᴰ ODE OF THE KANON OF THE FEAST, 1ˢᵗ mode.
Heirmos: Πρόσχες τῇ φωνῇ μου

Ἄννα ἡ θεόφρον,
ἡ τεκνουμένη τῷ πρὶν,
εὐτεκνίας δῶρον ὑπέσχετο,
καρπὸν τὴν Θεοτόκον,
ἐν τῷ ναῷ ταύτην δὲ,
τῷ Θεῷ προσάγει.

The godly Anna
who had given birth to her
now leads her to the temple and to God,
having promised
the Theotokos unto Him,
an offering of the fruit of her fertility.

Δέχου Ζαχαρίας,
τῶν προφητῶν τὸν χρησμὸν,
ἣν προεῖπον πάντες ἐν Πνεύματι,
Θεοῦ εἰς κατοικίαν,
καὶ εὐλογῶν ἔνωσον,
τῷ ἱλαστηρίῳ.

Receive the foretelling of the prophets,
o Zacharias,
the one whom they all described beforehand
by the Spirit of God as a dwelling-place.
Bless her and lead her
unto the sanctuary.

Κρούων τὴν κιννύραν,
μελωδικῶς ὁ Δαυΐδ,
αἱ παρθένοι πάλαι προέλεγεν,
ἀπενεχθήσονταί σοι,
ἐν τῷ ναῷ Δέσποινα,
τοῦ παμβασιλέως.
Ἄσμα τῶν ᾀσμάτων,
ὁ Σολομῶν σοὶ βοᾷ,
τίς ἡ κόρη αὕτη ἡ ἀναβαίνουσα,
ὡραϊσμένη φαιδρῶς,
ἐν τῷ ναῷ πρόοδον,
βλέπων σου Παρθένε.

Strumming his harp melodically,
David foretold the procession
of virgins following you,
o Queen,
into the temple
of the King of all.
Composing the song of songs,
Solomon cries out to you
at seeing your procession
unto the temple, o Virgin:
"Who is this ascending daughter,
so brightly adorned?"

Triadikon:

Πάτερ Παντοκράτορ,	O Father, Ruler of All,
Υἱὲ καὶ Λόγε Θεοῦ,	Son and Word of God
καὶ τὸ θεῖον Πνεῦμα οἰκτείρισον,	and the Divine Spirit, have mercy
τοὺς προσκυνοῦντας πίστει,	on those who worship you in faith
καὶ ὡς Θεὸν ἄναρχον,	and chant unto you
ἕνα σὲ ὑμνοῦντας.	as one God without beginning.

Theotokion:

Ἅπαντες τὸ χαῖρε,	Let us all cry out "hail"
Παρθενομῆτορ ἁγνὴ,	with the archangel unto you,
σὺν τῷ ἀρχαγγέλῳ βοῶμεν σοι,	o pure virgin-mother
τῇ κεχαριτωμένη,	full of grace.
ὑπὲρ ἡμων πρέσβευε,	Pray for us to the one
τῷ ἐκ σοῦ τεχθέντι.	who is born of you.

f. 82ʳ–84ʳ

KANON OF THE FEAST, 1ˢᵗ mode, alphabetic acrostic.

1ˢᵗ ode. Heirmos: Χριστὸς γεννάται

Ἀγάλλου γῆ καὶ οὐράνια,	Rejoice, heaven and earth,
προφῆται θεηγόροι σκιρτήσατε,	exult, God-proclaiming prophets,
ἰδοῦ ἦν πάλαι τεθέασθε,	for behold, the one whom you beheld
πύλην ἐσφραγισμένην,	of old as a sealed gate
πύλας ναοῦ ὑπεισερχομένη,	enters the gates of the temple,
καθαρώτατος ναὸς,	now recognized
Θεοῦ γνωρίζεται.	as God's most pure temple.

Βουνοὶ καὶ ὄρη σκιρτήσατε,
ἐθνῶν αἱ πατριαὶ ἐπάρθητε,
Θεοῦ τὸ τερπνὸν παλατίον,
συλλαμπαδηφορίᾳ πρὸς τὸν ναὸν,
ἄγεται τὸν θεῖον,
ξένον θαῦμα ἐπὶ γῆς,
ἀποδεικύμενον.

Exult, hills and mountains,
arise, tribes of nations!
The delightful palace of God
is led to the divine temple
by a procession of lamps,
revealing a strange wonder
upon the earth.

Γονεῦσιν δῶρον εὐπρόσδεκτον,
ἡ πάναγνος Παρθένος τυγχάνουσα,
εἰς θεῖον ναὸν προέρχεται,
ὅπως τῷ Παντεπόπτῃ,
λόγῳ σεπτὸν γένηται δοχεῖον,
σαρκουμένῳ εἰς βροτῶν,
πάντων ἀνάκλησιν.

The most pure virgin, the anticipated gift
received by her parents, comes to the temple
in order to become the sacred vessel offered
to the incarnate Word,
the one who oversees all things
and takes on flesh
in order to call mortals back to Himself.

2ⁿᵈ ode. Heirmos: Ἴδετε, ἴδετε ὅτι ἐγὼ εἰμὶ Θεὸς, ὁ δουλωθέντα.

Δεῦτε θεάσασθε,
θέαμα ξένον σήμερον,
ὁ θεοχώρητος ναὸς,
εἰς τὸν ναὸν νῦν βηματίζει τοῦ Θεοῦ,
ὅπως δείξῃ τῷ ταύτης,
τοκετῷ οἴκους Θεοῦ,
τοὺς ἀνυμνοῦντας αὐτῇ.

Come and behold
the strange sight today.
The God-containing temple
now sets foot in the temple of God,
showing her son that those
who sing praises unto her
are themselves the dwelling-places of God.

Ἔθνη κροτήσατε,
συμφώνως ἀλαλάξατε,
ἡ προσδοκία γὰρ ὑμῶν,
ἐξ ἧς σαρκοῦται τριετίζουσα ναὸν,
ὑπεισέρχεσθαι θεῖον,
καὶ τροφὴν διὰ χειρός,
ἀγγέλου δέχεται.

Clap your hands, o nations;
cry out jubilantly with one voice!
For the one whom you expected
and by whom God is incarnated
comes to the divine temple as a three year-old,
receiving nourishment
from the hand of an angel.

Ζῶσα καὶ ἔμψυχος,
πηγὴ ἁγνὴ ὑπάρχουσα,
ἔνδον προβαίνεις τοῦ ναοῦ,
ὕδωρ ἡμῖν ἀθανασίας τὸν Χριστὸν,
προευτρεπιζομένη,
ἀναβλύσαι μυστικῶς,
θεοχαρίτωτε.

You, o pure and grace-filled one,
an ensouled spring of life,
set foot in the temple
in order to prepare
in advance for Christ,
the water of immortality,
mystically poured forth upon us.

Ἥλιος ἄδυτος,
ἐν τοῖς ἀδύτοις ἤπλωται,
ἡ Θεοτόκος τοῦ ναοῦ,
κυοφορεῖ γὰρ τὸν ἐκλάμψαντα Πατρὸς,
ἐκ γαστρὸς πρὸ αἰώνων,
οὗ ταῖς θείαις ἀστραπαῖς,
κατεφωτίσθημεν.

When the Theotokos
gives birth to one who shone forth
from the womb of the Father before all ages,
then the never-setting sun radiates
in the sactuary of the temple,
the divine rays of whom
enlighten us.

3ʳᵈ ode. Heirmos: Τῶν προῶν αἰώνων

Θάμβους ἐπληρώθη,
Ζαχαρίας ὡς ἴδεν τὴν δάμαλιν,
ἥτις τὸν μόσχον ὑπὲρ πάντων,
τὸν τυθέντα κυῆσαι σαρκὶ,
ὑπὲρ νοῦν ἠξίωται,
προερχομένην εἰς θεῖον ναὸν,
ξένως ἀνατρέφεσθαι.

Zacharias was filled with amazement
when he saw the heifer
coming to the divine temple
to be mysteriously nurtured,
the one made worthy beyond understanding
to give birth in the flesh
to the bullock sacrificed for all.

Ἴδε τὸ βιβλίον,
ἐν ᾧ Λόγος ἀρρήτως γραφήσεται,
ἐν τοῖς ἁγίοις τῶν ἁγίων,
ἀποτίθεται ἥνπερ γραφαὶ,
πᾶσαι προεδήλωσαν,
καὶ προκατήγγειλαν τῶν προφητῶν,
ῥήσεις καὶ αἰνίγματα.

Behold the book
that is dedicated in the Holy of Holies
and in which the Word
is written ineffably.
She whom the scriptures proclaimed
and the prophets foretold
with sayings and riddles.

Κατηγλαϊσμένη,   Glorified by the divine radiance
ταῖς τοῦ Πνεύματος θείαις λαμπρότησιν,   of the Spirit,
ἤδη προβαίνει ἡ Παρθένος,   the most pure Virgin goes forth already
καὶ τὰ ἄδυτα φθάνει Θεοῦ,   and hastens to reach
μέγιστον παλάτιον,   the sanctuary of God
τοῦ βασιλέως γενέσθαι σαφῶς,   in order to become
σπεύδουσα ἡ πανάναγνος.   the greatest palace of the King.

4th ode. Heirmos: Ῥάβδος ἐκ τῆς ῥίζης

Λέλυται ἀρὰ προγονική,   The curse of the forefathers
ἰδοῦ ἡ παντευλόγητος,   has been dissolved.
ἀποτεχθεῖσα θείῳ νεύματι,   Behold, the most blessed one,
μετὰ λαμπάδων φαιδρῶν,   she who gave birth to the divine order,
πρόεισιν εἰς ἅγια,   proceeds with brightly-lit lamps
τὸν ἁγιασμὸν τὴν εὐλογίαν,   to the Holy place in order to give birth
τὴν κάθαρσιν τὴν ζωὴν,   indescribably to [our] sanctification,
ὅπως ἀπορρήτως κυήσειεν.   our blessing, purification, and life.

Μόνοι γεννητρίας τοῦ Θεοῦ,   Joachim and Anna, the only
παμμέγιστοι γεννήτορες,   all-honorable parents
Ἰωακεὶμ καὶ Ἄννα χάριτι,   of the birth-giver of God,
γενόμενοι εἰς ναὸν,   by grace enter into the temple
νῦν ἀνατιθέασιν,   and dedicate her,
ταύτην ἱερῶν ἱερωτέραν,   she who is holier than any other holy thing
ὑπάρχουσαν ὁρατῆς,   within both visible
πάσης ἀοράτου τε κτίσεως.   and invisible creation.

Νομίμων τὴν ἄνευθεν σαρκὸς,   Rejoicing, the glorious parents
τὸν Κτίστην² σωματώσασαν,   hasten to lead her
ἐν νομικῷ ναῷ γηθόμενοι,   into the temple of the law,
εἰσάγουσιν ἐν σπουδῇ,   the one who gave body to the Creator,
οἱ κλεινοὶ γεννήτορες,   transcending the laws of the flesh,
θείαν συνταγὴν ἀποπληροῦντες,   fulfilling the divine promise
καὶ μελωδοῦντες Θεῷ,   and chanting to God:
δόξα τῇ δυνάμει σου Κύριε.   Glory to your power, o Lord.

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2   The manuscript erroneously reads τὴν κτίσην.

5th ode. Heirmos: Θεὸς ὤν εἰρήνης

Ξενίζει,	Your strange entrance
ἀνθρώπους Παρθένε ἡ σὴ,	astonishes humans, o Virgin,
ξένη πρόοδος κόραι γὰρ ἄφθοραι,	for uncorrupted virgins lead you,
κατέχουσαι ἡγοῦνται σου,	holding bright lamps,
λαμπάδας φαεινὰς,	and you were beheld
σὺ γὰρ λυχνία ὤφθης,	as a lampstand,
λαμπάδιον τὸ θεῖον,	who carried in your womb
τὸ φωτίσαν τὸν κόσμον,	the divine lamp
ἐν τῇ νηδύϊ σου βαστάσασα.	that enlightened the world.

Ὁ πόκος,	The fleece
ὁ μέλλων εἰσδέχεσθαι,	that will by grace receive
ὑετὸν τὸν οὐράνιον χάριτι,	the heavenly rain
θαλάσσας τὸν ξηράναντα,	that dried up the sea
καὶ ὄμβρους,	and stopped
τῆς εἰδωλομανίας,	the madness of idolatry,
ἡ πάναγνος Παρθένος,	the most pure Virgin enters
μετὰ δόξης ἀρρήτου,	the divine temple
ναὸν τὸν θεῖον ὑπεισέρχεται.	in undescribable glory.

Παρθένοι,	Virgins
λαμπάδας κρατοῦσαι χερσὶν,	bearing lamps in their hands
φωτεινῆς τῆς νεφέλης προτρέχουσιν,	go before the bright cloud,
τὸ μέλλον προσημαίνουσαι,	indicating in advance the future.
ἐκ ταύτης γὰρ ἡμῖν,	For from her
ἀνέτειλεν τὸ φέγγος,	Christ arose for us,
Χριστὸς ὁ φωτοδότης,	the light and giver of light,
καταυγάζων τοὺς σκότει,	illuminating those who dwell
τῆς ἀπωλείας ἐνυπάρχοντας.	in the darkness of perdition.

6th ode. Heirmos: Σπλάγχνων Ἰωνᾶν

Ῥήσεις προφητῶν,	The sayings of the prophets
τὸ πέρας λαμβάνουσιν,	are fulfilled,
τὸ ὄρος Θεοῦ τὸ ἀλατόμητον,	for the unhewn mountain of God
πεφανέρωται,	has appeared
καὶ βαδίζει ἁγίων εἰς ἅγια,	and steps into the Holy of Holies.
ἐξ οὗ ἄνευθεν χειρὸς λίθος τμηθήσεται,	The rock cut without hands is taken from her,
πάντα τὰ τῆς πλάνης ξόανα,	making all the idols of deceit
ἀφανίζων δυνάμει θεότητος.	to vanish by the power of divinity.

Στεῖρα ἡ τὸ πρὶν,	The barren one, previously unable
οὐ τίκτουσα τίκτει σε,	to give birth, bears you, the Pure Virgin,
Παρθένον ἁγνὴν ἀσπόρως τίκτουσαν,	the one who seedlessly gives birth,
καὶ προσάγει σε,	leading you to the temple,
τῷ ναῷ καθῶς ἤδη ὑπέσχετο,	as she had promised,
ὅπως φύσιν τὴν στηρεύουσαν τῷ τόκῳ σου,	in order to make barren nature fertile
πάσης ἐναρέτου πράξεως,	through the virtuous event
ἀπεργάσῃ Παρθένε πολύγονον.	of your birth, o Virgin.

Τείνας ἱερὰς,	Stretch out your sacred hands,
παλάμας πρεσβύτατε,	o venerable elder,
τὴν θείαν σκηνὴν εἰς τὰ σκηνώματα,	and receive the divine tabernacle
καθυπόδεξαι,	into the chambers of the temple.
τοῦ ναοῦ δι᾽ αὐτῆς ἡ πεσοῦσα γὰρ,	Through her, fallen nature
ὡς σκηνὴ φύσις ἀνθρώπων ἀναστήσεται,	will be raised up as a tent,
Ἄννα, Ζαχαρίᾳ ἔλεγεν,	proclaimed Anna to Zacharias when she
τὴν Παρθένον ἁγνὴν δῶρον φέρουσα.	dedicated the pure Virgin as an offering.

7th ode. Heirmos: Οἱ παίδες εὐσεβείᾳ

Ὑψώθητε οἱ πάλαι,	Arise, you who formerly
εἰς βυθὸν τῆς ἀπολείας ὀλισθήσαντες,	fell into the depths of perdition!
ἡ κιβωτὸς ἡ νοητὴ,	The noetic ark is dedicated
ἀνατίθεται εἰς ἅγια,	in the Holy place,
ῥυομένη τοὺς ἀνθρώπους τῇ κυήσει αὐτῆς,	she who delivers humanity
κατακλυσμοῦ νοητοῦ τῆς ἁμαρτίας.	from the noetic cataclysm of sin by her birth.

Φωνὰς χαριστήριους,
τῆς Παρθένου οἱ σεπτοὶ γεννήτορες,
πίστει προσάγουσιν θερμῇ,
ὁπηνίκα ταύτην ἔβλεψαν,
τριετίζουσαν σαφῶς καὶ βηματίζουσαν,
καὶ τὸν ναὸν κατοικεῖν προαιρουμένην.

Clearly seeing the three year-old
treading and living
of her own will in the temple,
the parents of the Virgin
offer their voices
in thanksgiving and ardent faith.

Χειρὶ ἀγγέλου ἔνδον,
τρεφομένη τοῦ ναοῦ πανάμωμε,
κατηξιώθης τοῦ Πατρὸς,
τῆς βουλῆς τὸν μέγαν ἄγγελον,
σωματῶσαι ὑπὲρ νοῦν ὅπως ἀγγέλοις βροτοὺς,
ἐπισυνάψῃ πολλῇ φιλανθρωπίᾳ.

[Living] inside the temple,
you were nurtured by the hand of an angel,
becoming worthy to give flesh in a way
that transcends understanding
to the great angel of counsel of the Father,
so that he could join mortals and angels
and draw them to the love of all mankind.

8th ode. Heirmos: Θαύματος ὑπὲρ φυοῦσι.

Ψάλλε νῦν ἀναλαβῶν τὴν σὴν κιννύραν,
ἀξιόθεε Δαυΐδ ἐφάνη,
κιβωτὸς ἡ ἔμψυχος,
ἡτοιμάσθη τῷ Ποιητῇ,
εἰς ἀνάπαυσιν καὶ πρόεισιν εἰς ἅγια,
ὑπαγίας τρέφεσθαι δυνάμεως,
Εὐλογείτω ἡ κτίσις πᾶσα τὸν Κύριον,
καὶ ὑπερυψούτω εἰς πάντας τοὺς αἰῶνας.

Chant now, o David, worthy one of God,
and take up your lyre, for the living ark
has appeared and is prepared
as a resting-place for the Creator,
and she enters the Holy place
in order to be nurtured by holy power.
Let all creation bless the Lord
and exalt him in all ages.

Ὤφθη νῦν ὁ τοῦ Θεοῦ εὐώδης οἶκος,
καὶ πορεύεται εἰς οἶκον θεῖον,
ξένην ἔχων πρόοδον,
ὅπως δείξῃ οἴκους φωτός,
τοὺς πρὶν σπήλαια λῃστῶν,
δεινῶς ὑπαρχοντας,
διὸ γεγηθότες ἀναμέλψωμεν,
Εὐλογείτω ἡ κτίσις πᾶσα τὸν Κύριον,
καὶ ὑπερυψούτω εἰς πάντας τοὺς αἰῶνας.

The fragrant house of God is now beheld
as she proceeds to the diving house.
She processes strangely in order to reveal
places that were once caves of robbers
to be dwellings of light.
Therefore we rejoice
and send up praise in song:
Let all creation bless the Lord
and exalt him in all ages.

Ἴδὲ βάτος ἡ τὸ πῦρ τὸ θεῖον,   Behold the bush that will give birth
τίκτειν μέλλουσα ἀκαταφλέκτως,   to the divine fire without being consumed
εἰς ναὸν προσάγεται νεανίδων,   is led to the temple by maidens
ὑφαπτουσῶν παραδόξως τὰς λαμπάδας,   who mystically light their lamps.
καὶ γὰρ πέφυκεν,   She is the one who gives birth
ἄσβεστος λαμπὰς,   to the unquenchable lamp
ἡμᾶς φωτίζουσα,   that enlightened us who cry out:
τοῦς βοῶντας ὑμνεῖτε πάντες τὸν Κύριον,   Praise, you all, the Lord
καὶ ὑπερυψοῦτε εἰς πάντας τοὺς αἰῶνας. and exalt him in all ages.

9ᵗʰ ode. Heirmos: Μυστήριον ξένον ὁρῶ

Ὡραίαν σε,   By the divine Spirit,
περιστερὰν χρηματίσασαν,   your parents usher you
καὶ καλὴν καὶ ἄμωμον,   into the holy temple,
ὅλην ἐν γυναιξὶν,   o most pure temple
οἱ τεκόντες, ἐν πνεύματι θείῳ ναόν,   of God and holy Queen,
εἰς τὸν ἅγιον εἰσάγουσιν ναὲ,   you who are a fair dove
καθαρώτατε Θεοῦ,   and the highest
ἁγία Δέσποινα.   and most blameless among all women.

Σκιρτήσατε,   Rejoice,
πάσαι καρδίαι κατώδυναι,   o all sorrowful hearts
καὶ εὐαγγελίσθητε,   and receive the good news,
ἤδη οἱ ἀπ᾽ αἰῶνος εἰς Ἅδην,   o you who formerly were condemned
καταδικασθέντες ἰδοὺ,   to Hades, for behold,
εἰς τὰ ἅγια ἡ πάναγνος οἰκεῖ,   the most pure one dwells
καὶ τὸν πάντων λυτρωτὴν,   in the Holy place and gives birth
κυεῖ σαρκούμενον.   to the incarnate Redeemer.

Ἡ ἄμπελος,
ἥτις τὸν βότρυν τὸν πέπειρον,
ἤνθησεν εἰς ἅγια,
ἔνδον ἀνατραφεῖσα ἁγίων,
ἡγίασεν κόσμον αὐτῆς,
ταῖς ἁγίαις παρακλήσεσιν Χριστὲ,
τὰ ἐλέη σου ἡμῖν,
πᾶσιν κατάπεμψον.

Φορέσας με,
ἑαυτῆς Παρθένου ὁ Κύριος,
ἄνθρωπος ἐγένετο,
ὅπως τοὺς γυμνωθέντας,
ἐνδύσῃ στολὴν ἀφθαρσίας ἁγνὴ,
διὰ τοῦτο σὲ δοξάζωμεν ἀεὶ,
οἱ σωθέντες διά σου,
θεοχαρίτωτε.

The vine
that blossomed forth
the ripe cluster of grapes,
who is nurtured in the Holy of Holies,
has brought sanctification unto the world.
Through her holy supplications,
send your mercy down
to all of us, o Christ.

Having clothed himself with me,
the Lord became man from the Virgin herself
in order to dress the naked ones
with the garment of incorruption.
O pure one, therefore do we,
who were saved through you,
glorify you always,
o you who are graced by God.

BIBLIOTHÈQUE NATIONALE DE FRANCE

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FIRST UNPUBLISHED KANON OF THE FEAST, 4ᵗʰ mode, acrostic:
Ἄνοιξον ἡμῖν τὰς πύλας σου Παρθένε.

1ˢᵗ ode. Heirmos: Θαλάσσης τὸ ἐρυθραίον

Ἀνοίγονται τοῖς ἀνθρώποις σήμερον,
πύλαι τῆς ὄντως ζωῆς,
τοῦ νομικοῦ ἀνοίγοντος ναοῦ,
τῇ Παρθένῳ τὴν εἴσοδον,
καὶ πᾶσι προμηνύοντος,
τὴν πρὸς Θεὸν πιστῶν οἰκείωσιν.

Today, when the temple of the law
opens its entrance unto the Virgin,
the gates of true life
open unto men,
proclaiming to all
the kinship of all the faithful to God.

Νεφέλης τῆς φωτεινῆς ἡ εἴσοδος,
μηνύει σήμερον,
ἐν τῷ ναῷ τὸν ἥλιον Χριστὸν,
ἀνατεῖλαι τοῖς πέρασι,
καὶ δι᾽ αὐτῆς τὴν ἔλλαμψιν,
πᾶσιν αἰγάσαι τὴν τῆς χάριτος.

The entrance of the bright cloud
into the temple today proclaims
the rising of the the sun, Christ,
unto the ends of the earth,
and [declares] the radiance of the grace
that shines forth on all through her.

Ὁ πλοῦτος τῆς εὐσπλαχνίας σήμερον,
ἀνακαλύπτεται,
τοῦ Ποιητοῦ τῶν ὅλων τοῖς βροτοῖς,
τὴν αὐτῶν εὐκλεῆ ἀπαρχὴν,
ἐν τῷ ναῷ λαμβάνοντος,
καταλλαγῆς θείας ἐνέχυρον.

Today, when the their honourable
first fruit is received in the temple
as a pledge of divine reconciliation,
the richness of the compassion
of the Creator of all
towards mortals is revealed.

Ἱδρύνθη ἐπὶ στερρὰν καὶ ἄσειστον,
πέτραν τῆς πίστεως,
ἡ τῶν ἀνθρώπων φύσις νοητῶς,
τὸ οἰκεῖον ἐν οἴκῳ Θεοῦ,
ἑδραίωμα ἐρείσασα,
καὶ ἀποδοῦσα ὡς δεκτὴν προσφοράν.

When human nature erects
a proper foundation
in the house of God
and offers her as a fitting offering,
it is noetically established
upon a solid and unshakable end of faith.

2nd ode. Heirmos: Δῶμεν μεγαλοσύνην τῷ Θεῷ.

Ξένη κατακοσμήσει,	The temple, being brightened
ὁ ναὸς ἐμφαιδρυνόμενος,	with a strange adornment,
θείας εἰσόδους,	prepares a divine entrance
ἐξευτρεπίζει,	for the immaculate
τῇ ἀμωμήτῳ παστάδι καὶ σκηνῇ.	bridal chamber and tabernacle.

Ὅλη πεποικιλμένη,	The Queen of all,
τῆς ἁγνείας καθαρότητι,	thoroughly adorned
ἐν τοῖς ἀδύτοις,	with the purity of chastity,
ναοῦ τοῦ θείου,	entered into the sanctuary
ἡ τῶν ἁπάντων εἰσήχθη βασιλίς.	of the divine temple.

Νῦν οἱ σκιώδεις τύποι,	Now the indistinct types
μεταβαίνουσι τῆς χάριτος,	pass away,
τὰς ἐπιλάμψεις,	proclaiming the shine of grace
προμηνυούσης,	in the temple
ἐν τῷ ναῷ τῆς σκηνῆς τῆς ἀληθοῦς.	of the true tabernacle.

Ἤρθη πρὸς ὕψος θεῖον,	Today the nature of the earth-born
γηγενῶν ἡ φύσις σήμερον,	approaches divine heights
ἀναθεμένη,	when they dedicate the first-fruit
τῷ Κτίστῃ πάντων,	of a familial ascent
τὴν τῆς οἰκείας ἀνόδου ἀπαρχήν.	to the Creator of all.

3rd ode. Heirmos: Εὐφραίνεται ἐπὶ σοι.

Μυρίπνοον καὶ τερπνὴν,	The temple breathed in
τὴν εὐωδίαν ὁ ναὸς ἔμπνευσε,	the sweet-scented and delightful fragrance
τὴν νοητὴν σήμερον,	when it receives today
πιστῶς μυροθήκην δεξάμενος.	the noetic vial of perfume.

Ἰδόντες σε νοεροὶ,	When the noetic guardians
ἐν τῷ ναῷ τῷ νομικῷ ἔφοροι,	beheld you, o pure one,
εἰσαγομένην ἁγνὴ,	entering the temple,
πόθῳ καὶ χαρᾷ ὑπεδέξαντο.	they received you with longing and joy.

Νεφέλαι ὡς γλυκασμὸν,
δρόσον οὐράνιον ἐν γῇ στάζουσι,
τῇ τοῦ Θεοῦ σήμερον,
φωτεινῇ νεφέλῃ συγχαίρουσαι.

Clouds drip the sweetness
of the heavenly dew upon the earth,
rejoicing today together
with the bright cloud of God.

Τῆς γνώσεως τοῦ Θεοῦ,
θεῖοι θεμέλιοι ἐν γῇ πήγνυνται,
τῆς τῶν κτισμάτων αὐτῷ,
ἀνατιθεμένης δεκτῆς ἀπαρχῆς.

The divine foundations of the knowledge
of God are laid upon the earth,
when the accepted first-fruit of creation
is dedicated to Him.

4th ode. Heirmos: Ἐπαρθέντα σε

Ἀποκλείονται αἱ θύραι τῆς ἀθεΐας,
καὶ τῆς θεογνωσίας,
πύλαι τοῖς ἀνθρώποις,
σήμερον ἀνοίγονται,
τῆς πύλης τῆς κρείττονος,
ἐπερειδομένης ἐν οἴκῳ Θεοῦ.

The doors of the neglect of God are closed
and the gates of the knowledge of God
are today opened unto men,
when the superior gate
presses forward
into the house of God.

Στολιζόμενος ὁ οἶκος τοῦ βασιλέως,
τῆς χάριτος τῆς νέας,
θεία ἐπιλάμψει,
σήμερον εἰσδέχεται,
σκηνὴν τὴν ὑπέρφωτον,
καὶ τῆς ἀληθείας προάγγελον.

The house of the King,
clad with the divine radiance
of new grace,
receives today
the beyond-radiant tabernacle
and the one who proclaims truth.

Πρὸς οὐρανὸν ἡ φύσις ἡ τῶν ἀνθρώπων,
ἐνθέως εὐτρεπίζεται,
ἄνοδον ἐν οἴκῳ,
τοῦ Θεοῦ τῆς κλίμακος,
τῆς θείας καὶ κρείττονος,
ἐπερειδομένης εἰς δόξαν Θεοῦ.

When the divine and superior ladder
is set up in the house of God
to the glory of God,
human nature is prepared
in a godly fashion
for the ascent to heaven.

Ὑπερέβλυσαν τῆς χάριτος οἱ κρατῆρες,
τοῦ Θεοῦ τῶν ἁπάντων,
τὸ ἐλέους πόμα,
καὶ τῆς εὐσπλαχνίας αὐτοῦ,
καὶ πᾶσι πανάχραντε,
διά σου ἀνθρώποις προχέονται.

The chalices of grace
run over with the libation of the mercy
and compassion of the God of all,
being poured forth
on all men through you,
o most unblemished one.

5th ode. Heirmos: Σύ Κύριέ μου φῶς

Λυχνία χρυσαυγὴς,
καὶ φαιδροτάτη σήμερον,
εἰσάγεται ἐν τῷ οἴκῳ,
τοῦ Θεοῦ καὶ αὐγάζει,
τοῦτον ἐν θείαις χάρισι.

Today the most brilliant lampstand
that shines like gold
enters into the house of God,
illuminating it
with divine grace.

Ἀνθεῖ ἡ γηγενῶν,
φύσις ὡς κρίνον σήμερον,
προσάγουσα τῷ Δεσπότῃ,
τὴν βασίλειον ῥάβδον,
κομῶσαν καθαρότητι.

The nature of the earth-born
blossoms forth as a lily today
when it offers the royal rod
to the Ruler,
which flourished matured in purity.

Σὺ Κύριε τὸ σὸν,
νῦν παλάτιον ἵδρυσας,
ἐν οἴκῳ σου σεβασμίῳ,
καὶ ὑπέρτιμον πάσης,
κτίσεως κατεσκεύασας.

You, o Lord,
have now founded your palace
in your revered dwelling,
constructing it to be
more honourable than all creation.

Σὲ κόσμον εὐπρεπῆ,
ὁ ναὸς περιθέμενος,
πανάχραντε τὸν Δεσπότην,
καὶ κοσμήτορα πάντων,
ἀνύμνει και ἐδόξαζεν.

The temple, o most undefiled one,
is erected as a dignified
adornment for you,
singing praise and glorifying
the Ruler and Legislator of all.

6th ode. Heirmos: Θύσω σοι μετὰ φωνῆς αἰνέσεως.

Ὅλην σε,	The Lord was glorified
ὑπερφυῶς κοσμήσας ὁ Κύριος,	in the house of [His] glory,
ταῖς τῶν χαρίτων ἀκτῖσι,	having adorned you wholly
καὶ καταγλαΐσας ἁγνείας αἴγλη,	in a marvellous fashion
ὁλόφωτε,	with the rays of grace and brightened you
ἐν τῷ οἴκῳ τῆς δόξης ἐδόξατο.	with the radiance of purity, o all-brilliant one.
Ὑψόθεν,	Having come from above
αἱ τῶν ἀγγέλων τάξεις προκύψασαι,	in order to praise the procession
τὴν ἐν τῷ οἴκῳ Κυρίου,	of the Virgin
τῆς Παρθένου πρόοδον εὐφημοῦσαι,	to the house of the Lord,
δοξάζουσι,	the ranks of angels
τὸν τῶν ὅλων Δεσπότην καὶ Κύριον.	glorify the Ruler and Lord of all.
Πύλην σε,	Being the impassable gate,
ἀδιόδευτον οὖσαν καὶ μόνῳ Θεῷ,	preserved only for [our] God and King,
καὶ βασιλεῖ τηρουμένην,	they send you forth
τοῦ ναοῦ προπέμπουσιν ἐν ἀδύτοις,	to the sanctuary of the temple
καὶ τοὺς τύπους,	and shut out
τῆς σκιᾶς καὶ θεσμοὺς ἀποκλείουσιν.	the shadowy types and laws.
Ἅρμα σε,	Today the divine temple,
τὸ πυρίμορφον σήμερον ἄχραντε,	having received you,
τοῦ βασιλέως τῆς δόξης,	o undefiled one,
ὁ ναὸς ὁ θεῖος εἰσδεδεγμένος,	as a fiery chariot
τὴν ἔλευσιν,	of the King of glory,
τὴν αὐτοῦ διά σου ἀπεκδέχεται.	awaits His arrival through you.

7ᵗʰ ode. Heirmos: Ἐν τῇ καμίνῳ Ἀβραὰμ.

Ῥεῖθρα χαρίτων,
ἐν τῷ σεπτῷ σου οἴκῳ βλύζει ἁγνὴ,
πᾶσι τοῖς ἐν τούτῳ πίστει εἰλικρινεῖ,
τὴν σεπτήν σου καὶ ὑπέρτιμον,
Θεῷ ἀπόδοσιν,
εὐφημοῦσιν ὑμνοῦσι γεραίρουσιν.

The streams of grace
flow within your sacred house,
o pure one, to all those therein
who with sincere faith praise you with songs
and honour your sacred
and most noble dedication unto God.

Θάλαμος θεῖος,
ὁ τοῦ Θεοῦ ναός σοι ὤφθη ἁγνὴ,
τούτῳ καθαρὸς ἁγνῶς τε καὶ εὐπρεπῶς,
μνηστευόμενός σε ἄχραντε,
καὶ προῖκα ἔνδοξον.

The temple of God appeared to you,
o unblemished one, as a divine wedding feast
where the pure one betrothed himself
unto you in an undefiled
and dignified fashion, receiving you,
o undefiled one, as a glorious dowry.

Ἐκ στειρευούσης,
ἀναφανεῖσα ῥίζης ἡ εὐθαλὴς,
ῥάβδος ἔνδον τῶν ἀδύτων τῶν τοῦ ναοῦ,
ἀνατίθεται ἀδρύνεται,
ἄνθος ἀείζωον,
ἀποτίστως βλαστῆσαι τὸν Κύριον.

Having appeared from a barren root,
the flourishing rod is dedicated
in the sanctuary of the temple,
maturing in order to give birth
without having been watered to the Lord,
the ever-living flower.

Ναὸς καὶ οἶκος,
ὑπερφανὴς ὡς οὖσα τοῦ Ποιητοῦ,
ἔνδον τῆς σκηνῆς εἰσήχθης τῆς νομικῆς,
καὶ ἀγγέλων αἱ χορεῖαι σε,
θεοχαρίτωτε,
ὑπεδέξαντο πόθῳ γεραίρουσαι.

Being the beyond-radiant temple
and dwelling of the Creator,
you entered into the tabernacle of the law
and were received by choirs of angels,
who honour you with longing,
o grace-reciever of God.

8th ode. Heirmos: Χεῖρας ἐκπετάσας.

Ἔδωκε Θεῷ καταλλαγῆς,
  καὶ οἰκειώσεως,
  σὲ θεονύμφευτε,
  θεῖα ἐνέχυρα σήμερον,
  τῶν βροτῶν ἡ φύσις χαίρουσα,
  καὶ ἐκβοῶσα ἐκτενῶς τῷ δεξαμένῳ σε,
  εὐλογεῖτε πάντα τὰ ἔργα Κυρίου τὸν Κύριον.

Rejoicing, mortal nature gave you
as a divine pledge,
o bride of God,
for reconciliation and kinship,
crying out Him
who received you:
O all works of Lord, bless the Lord!

Γῆ τῆς ἀκανθῶν ἀπαλλαγῆς,
  τὰ εὐαγγέλια,
  σήμερον δέχεται,
  τῆς εὐλογίας γὰρ ἤνθησεν,
  ἡ αἰτία τε καὶ πρόξενος,
  καὶ τὴν κοινὴν ἐν τῷ ναῷ,
  προκαταγγέλει χαρὰν τοῖς βοῶσι,
  πάντα τα ἔργα Κυρίου τὸν Κύριον.

Today the thorn-covered earth
accepts the gospel of deliverance,
for the mediatress
and invocation of blessing
has blossomed forth,
proclaiming common joy in the temple
unto those who cry out:
O all works of Lord, bless the Lord!

Ἔνδον τοῦ ναοῦ ὁ θησαυρὸς,
  ταμιευθεὶς τῶν Χριστοῦ,
  χαρίτων σήμερον,
  ταῦτα προτείνεται ἅπασι,
  τοῖς πιστῶς αὐτὸν γεραίρουσιν,
  καὶ ἐκβοῶσιν ἐκτενῶς τῷ Ποιητῇ καὶ Θεῷ,
  εὐλογεῖτε πάντα τὰ ἔργα Κυρίου τὸν Κύριον.

Having been lodged in the temple,
today the treasury of Christ's grace
is distributed to all
who honour Him in faith
and cry out fervently
to the Maker and God:
O all works of Lord, bless the Lord!

Ὡς στάμνον ὑπέρτιμον τῆς πρὶν,
  οὖσαν πανάχραντε,
  μέλλουσαν δέχεσθαι,
  τροφὴν ἀθάνατον σήμερον,
  ὁ ναὸς εἰσδεξάμενος,
  καθωραΐζετο τῇ σῇ θείᾳ φαιδρότητι καὶ ἐβόα,
  εὐλογεῖτε πάντα τὰ ἔργα Κυρίου τὸν Κύριον.

Today the temple receives you,
the one who will accept immortal sustenance,
as the most honourable vessel
of prior nourishment, o most undefiled one,
and being so beautified
by your divine radiance, cries out:
O all works of Lord, bless the Lord!

9ᵗʰ ode. Heirmos: Λίθος ἀχειρότμητος

Ῥήσεις προφητῶν θεοφόρε,
ἐκληρουμένας Ζαχαρίας,
βλέπων ἐπὶ σοὶ παναγία,
καὶ ἐντρυφῶν σοῦ τῶν ἐπιλάμψεων,
ἐν τῷ ναῷ ἐχόρευε,
καὶ γεγηθῶς σὲ ἐμεγάλυνε.

Zacharias, dancing in the temple
and praising you with rejoicing,
fulfills the words of the prophets,
o God-bearer,
watching over you
and delighting in your radiance.

Γαλήνης ἐνθέου πληροῦσα,
καὶ θυμηδίας τὴν χορείαν,
τῶν ἐκλογικῶν σοι ἀνθέων,
τῶν ἐγκωμίων πλεκόντων στέφανον,
ταῖς θείαις σου ἐλλάμψεσι,
ταύτην Παρθένε καταλάμπρυνον.

Being filled
with godly tranquility and delight,
brighten with your divine radiance,
o Virgin,
the choir of the flowers of praises
and the crown woven of glorifications.

Ἰδόντες σε θείων χαρίτων,
καὶ μυστηρίων ἀπορρήτων,
τέμενος ἁγνὴ παναγία,
οἱ ἐν τῷ οἴκῳ τοῦ Θεοῦ ἔφοροι,
πόθῳ καὶ εὐλαβείᾳ σοι,
διακονοῦντες ἐλειτούργησαν.

The guardians [angels],
having seen you as the temple of divine grace
and ineffable mysteries
in the house of God,
served you
with longing and reverence.

Ὤφθη ὑπερτέρα θυσίας,
δικαίων πάντων ἀσυγκρίτως,
ἡ Ἰωακείμ τε καὶ Ἄννης,
δεκτὴ Κυρίῳ θυσία σήμερον,
ὡς προσφορὰ ἀμώμητος,
καὶ ὑπερτέρα πάσης κτίσεως.

Today the accepted sacrifice
of Joachim and Anna appears
as one incomparably greater
than the sacrifice of all the righteous,
an immaculate offering
beyond all creation.

f. 215ᵛ–218ʳ

SECOND UNPUBLISHED KANON OF THE FEAST,
3ʳᵈ mode, acrostic in the Theotokia: Γεωργίου[ω]

1ˢᵗ ode. Heirmos: Θαυμαστὸς ἐνδόξως

Ἡ λαμπρὰ ἐπέστη,	Behold, the radiant festival
ἰδοῦ πανήγυρις τῆς Θεοτόκου,	of the Theotokos has come,
μεγάλη συγκαλοῦσα,	summoning us who adore the feast
φωνῇ πρὸς εὐωχίαν,	with a great voice unto the celebration.
ἡμᾶς τοὺς φιλεόρτους,	Come all,
προθύμως πάντες δεῦτε συνδράμωμεν.	let us eagerly hasten [there] together!

Θεαυγεῖς ἀκτίνες,	The divinely-radiant rays of the Theotokos
νυνὶ ἐπέλαμψαν τῆς Θεοτόκου,	now shine forth
ἐν οἴκῳ τοῦ Κυρίου,	in the house of the Lord,
φαιδρύνουσαι τὴν κτίσιν,	brightening creations
τοῦ γράμματος τὴν νύκτα,	and changing the night of the letter
εἰς φῶς τῆς χάριτος μεταφέρουσαι.	into the light of grace.

Triadikon:

Ἐν μιᾷ οὐσίᾳ,	The Father and ruler of all,
καὶ κυριότητι καὶ βασιλείᾳ,	the Son, and divine Spirit
Πατὴρ ὁ παντοκράτωρ,	are glorified together in dominion,
Ὑιὸς καὶ θεῖον Πνεῦμα,	kingship, and one essence,
δοξάζεται ἀπαύστως,	beyond rational scrutiny
οὐκ ἐρευνᾶται τοῖς τῶν πιστῶν λογισμοῖς.	of the faithful.

Theotokion:

Γηγενεῖς λιπόντες,	We, the earth-born,
τὴν γῆν ἄχραντε,	having abandoned the world,
εἰσόδῳ τῇ σῇ,	were elevated to heavenly heights
ἀνήχθημεν πρὸς ὕψος,	by your entrance,
οὐράνιον καὶ θείας ἐτύχομεν χορείας,	joining the divine choir of angels
τῆς τῶν ἀγγέλων φιλανθρωπίᾳ Θεοῦ.	through the philanthropy of God.

2ⁿᵈ ode. Heirmos: Ἰδοῦ ἰδοῦ λαός μου.

Ἰδοῦ ἰδοῦ λαός μου,	Behold and see, my people,
ὅτι πάντα ἐν σοφίᾳ,	I created everything on earth and in heaven
τὰ ἐπὶ γῆς καὶ οὐρανοῦ,	as mighty God
εἰργασάμην ὡς Θεὸς δυνατὸς,	and in accordance with wisdom,
ὁ δοὺς καὶ τοῖς δικαίοις,	giving the virginal fruit of prayer
Ἰωακεὶμ καὶ Ἄννη καρπὸν εὐχῆς τὴν Παρθένον.	unto the righteous Joachim and Anna.

Περιστερὰ ἡ Θεοτόκος,	As a dove, the Theotokos
ἐν τῷ σώματι βαστάζουσα,	noetically bears the sprig
κάρφος ἐλαίας νοητῶς,	of the olive tree in her body,
προμηνύει ἐν τῷ οἴκῳ Θεοῦ,	proclaiming beforehand in the house of God
εἰρήνην καὶ γαλήνην,	the peace and calm following
κατακλυσμοῦ τοῦ πάλαι,	the ancient flood
πᾶσαν τὴν γῆν τυραννοῦντος.	that tyrannized the earth.

Triadikon:

Οὐ χρονικῶς καθηγεῖται,	The Father of the Son and the Spirit
ὁ Πατὴρ Ὑιοῦ καὶ Πνεύματος,	does not rule in a temporal fashion,
ἀλλ᾽ ὡς αἰτία καὶ ἀρχὴ,	but you believe that Father
τὸ Πατὴρ εἶναι πιστεύεις,	is the first cause and beginning,
ἵνα ἐκ μεταμέλου μὴ εἰσαχθῇ,	in order that the fullness of the Holy Trinity
τὸ πλήρωμα τῆς ἁγίας Τριάδος.	not depart from those who repent.

Theotokion:

Ἐν σοὶ Παρθένε Θεοτόκε,	When He made you His mother
τὰ παράδοξα εἰργάσατο,	beyond comprehension, o Virgin Theotokos,
ὁ Ποιητής σου καὶ Ὑιὸς,	your Creator and Son
ὑπὲρ ἔννοιαν μητέρα σε,	wrought marvellous things in you,
ποιήσας καὶ δοξάσας καὶ τοῖς πιστοῖς,	glorifying and giving you as a mediator,
μεσίτην δοὺς καὶ προστάτην καὶ σκέπην.	protector, and shelter to the faithful.

3rd ode. Heirmos: Στερεώθητι ψυχῇ.

Ἡ σκηνὴ ἡ τοῦ Θεοῦ,	The Tabernacle of God
ἐν ναῷ τῷ νομικῷ,	enters today
εἰσάγεται σήμερον,	into the temple of law,
τὴν δόξαν μετάγουσα εἰς σαυτὴν τὴν αὐτοῦ.	transferring to herself His glory.

Ἀνυμνεῖ καὶ προσκυνεῖ,	Praising and worshipping,
καὶ προσάγει τῷ Θεῷ,	Anna leads the Virgin unto God,
ἡ Ἄννα τὴν Παρθένον,	crying out:
ἀπέλαβον κράζουσα τῆς προσευχῆς	"I received the fruit of prayer."
τὸν καρπόν.	

Triadikon:

Ἡνωμένη ἡ Τριὰς,	The Trinity is united,
διαιρεῖται εὐσεβῶς,	yet piously apportioned,
παράδοξον ἔχουσα,	miraculously maintaining
ὁμοῦ καὶ τὴν ἕνωσιν καὶ τὴν διαίρεσιν.	union and division.

Theotokion:

Ὡς οὐράνιον σκηνὴν,	We, who cry out in honor
τὸν ναόν σου τὸν σεπτὸν,	of your pure temple,
οἱ βοῶντες Θεοτόκε,	[celebrating it] as pure tabernacle,
τῆς δόξης τῆς θείας σου κατατρυφῶμεν ἀεί.	o Theotokos, delight in your divine glory.

4th ode. Heirmos: Ἀκοὴν ἀκήκοα φρικτὴν.

Ἀγαλλέσθω γῆ καὶ οὐρανὸς,	May the earth and heaven rejoice,
ὅτι Θεὸς ἐπὶ γῆς,	for God vouchsafed us
ὀφθῆναι κατηξιώσας,	to behold him on earth,
τοῦ γένους ἀπαρχὴν,	accepting the Theotokos,
τὴν Θεοτόκον παραλαμβάνει,	the first fruit of the human race,
ἣν νῦν πιστοὶ δοξάζομεν.	whom we the faithful now glorify.

Ἱλαστήριόν σε τοῦ Θεοῦ,
προδιετύπου ἁγνὴ,
ὁ νόμος καὶ οἱ προφῆται,
σὲ θείαν κιβωτὸν,
ἐν ᾗ τὸ μάννα ἓν ἀπετέθη,
Χριστὸς ὁ χορηγὸς τῆς ζωῆς.

The law prefigured you
as the sanctuary of God
and the prophets represented you
as a divine ark
in which the one manna was placed,
Christ the provider of life.

Triadikon:

Ἐν μιᾷ οὐσίᾳ ἡ Τριὰς,
ὥσπερ ἀκτῖνες φωτὸς,
ὑμνεῖται ἀκαταπαύστως,
τοῖς ἄνω χερουβεὶμ,
τὰ τρία φῶτα διῃρημένως,
μίαν αἴγλην ἐκπέμποντα.

The Trinity, one in essence,
as rays of light are hymned
unceasingly by the cherubim,
the three luminaries
that distinctly send forth
one radiance.

Theotokion:

Ῥυπωθεῖσαν φύσιν τὴν ἡμῶν,
τῇ ἁμαρτίᾳ τὸ πρὶν,
ἀπέπλυνας τῇ γεννήσει,
πανάχραντε τῇ σῇ,
καὶ τὸ ἀρχαῖον κάλλος παρέσχες,
αὐτῇ τῇ μεσιτείᾳ σου.

You cleansed our nature
that was formerly defiled
by sin through your birth-giving,
o all-pure one,
granting it ancient beauty
by [your] mediation.

5th ode. Heirmos: Τὸ φῶς σου τὸ ἀνέσπερον Χριστὲ.

Ἡ τράπεζα τοῦ ἄρτου τῆς ζωῆς,
ἐν τῷ ναῷ τοῦ Θεοῦ ἀποτεθεῖσα αὐτῷ,
ἑτοιμάζεται ὡς καθαρὰ καὶ σεπτὴ,
προτίθεσθαι μέλλοντι τοῖς πᾶσι.

The table [that holds] the bread of life
is set aside for God in His temple and,
as He foreordained, is prepared to be set forth
as pure and sacred on behalf of all.

Παράδοξα ὁρῶν ὁ ἱερεὺς,
ἐν τῷ ναῷ τοῦ Θεοῦ ἐπιτελούμενα,
κατεπλήττετο πῶς ἡ Παρθένος τροφὴν,
εἰσδέχετο ἐκ χειρὸς ἀγγέλου.

The priest, having seen strange things
taking place in the temple of God,
was amazed at how the Virgin received
nourishment from the hand of an angel.

Triadikon:

Καὶ ἕν καὶ τρία σέβω τὸν Θεὸν,   I worship God both as one and three;
ἓν μὲν τῷ κράτει αὐτὸν καὶ τῇ οὐσίᾳ τιμῶν, honouring him as one in might and in essence,
τρία πάλιν δὲ ταῖς ἰδιότησι,   yet three in accordance with their properties,
καὶ γὰρ Πατὴρ καὶ Ὑιὸς καὶ Πνεῦμα.   as Father, Son, and Spirit.

Theotokion:

Γαλήνῃ τῆς πρεσβείας σου ἁγνὴ,   O pure one, through the serenity
κυβέρνησον τὴν ἐμὴν χειμαζομένην ψυχὴν, of your intercession direct my soul that is
ὥσπερ κλύδωνι καὶ τρικυμίαις πολλαῖς,   so afflicted by waves and many tempests,
τοῖς πειρασμοῖς τοῖς τοῦ ἀλλοτρίου.   beset by the temptations of the enemy.

6th ode. Heirmos: Βυθός μοι τῶν παθῶν.

Ἀνοίγει οὐρανὸς τοῖς ἀνθρώποις,   Heaven opens the [its] gates unto men,
τὰς πύλας καὶ εἰσόδους δεικνύει,   revealing at the entrance into the temple
τῆς ἀληθοῦς ἐν ναῷ πύλης Θεοῦ,   the true gate of God,
βουλήσει αὐτοῦ,   who gave birth by His will
τεχθείσης καὶ μηνυούσης τὴν χάριν.   and disclosed grace.

Ἀνθοῦσι παραδείσου λειμῶνες,   When the pure mountain and Virgin
σκιρτῶσιν εὐφροσύνως τὰ ὄρη,   that gives shade unto God
τοῦ κατασκίου Θεοῦ ἐν τῷ ναῷ,   adorns the temple of His glory,
τῆς δόξης αὐτοῦ,   then the meadows of paradise blossom forth
κοσμοῦντος ὄρους ἁγνῆς καὶ Παρθένου.   and the mountains jump for joy.

Triadikon:

Ἐν δόξῃ καὶ μιᾷ τῇ οὐσίᾳ,   The Holy Trinity,
ὑμνεῖται ἡ Τριὰς ἡ ἁγία,   ineffably divided into three persons,
ὑπὸ ἀΰλων νοῶν καὶ γηγενῶν,   is praised and glorified as one essence
προσώποις τρισὶ,   by both the bodiless intellects
διαιρουμένη ἀρρήτῳ τῷ τρόπῳ.   and the earthborn.

Theotokion:

Ἰδεῖν σου Θεοτόκε Παρθένε,
τὴν δόξαν νοητῇ θεωρίᾳ,
ταῖς ἱκεσίαις ταῖς σαῖς ὡς ἀγαθὴ,
δυσώπει Χριστὸν,
τοῖς ἐν Θεῷ ἐπὶ σοὶ καυχωμένοις.

Beholding your glory through noetic
contemplation, persuade Christ
by your supplications on behalf of those
who are in God and boast concerning you,
forasmuch as you are good.

7ᵗʰ ode. Heirmos: Ὡς χρυσὸς ἐν χωνευτηρίῳ.

Ἡ σκηνὴ τοῦ Θεοῦ ἡ θεία,
ἐν τῷ ναῷ ἀξίως νῦν ἀνατίθεται,
ἡ πλατυτέρα οὐρανῶν,
καὶ πάσης τῆς κτίσεως ὀφθεῖσα θεόνυμφος,
ἔνθα ἐν ἀπέκειτο,
ὁ πλοῦτος τῆς χάριτος,
καὶ τοῦ μυστηρίου,
ἡ ἀπόκρυφος ἄβλαστος ἀπορρήτως ἐκρύπτει.

The divine Tabernacle of God
is now worthily dedicated in the temple,
she who is more spacious than the heavens
and the totality of creation is beheld
as the bride of God, in whom
the richness of grace is laid up
and the mystery of the hidden seedless one
is ineffably concealed.

Ἡ ἀμνὰς τοῦ Θεοῦ καὶ κτίστου,
ἡ ἄσπιλος Κυρίου περιστερὰ ἡ σεμνὴ,
ἐν τῷ ναῷ τῷ νομικῷ,
βαδίζουσα σήμερον τὴν γῆν καθηγίασε,
καὶ ἀγγέλους ἤθροισεν,
αὐτῆς προεξάρχοντας,
καὶ οὕτως βοῶντας,
εὐλογητὸς εἶ Κύριε ὁ Θεὸς τῶν πατέρων.

The spotless ewe-lamb of God,
[our] Lord and Creator, the sacred dove
processes today into the temple of the law,
sanctifying the earth
and gathering together
the angels who lead her
and cry out:
Blessed are you, o Lord, God of fathers!

Triadikon:

Ἡ Τριὰς ἐν μιᾷ οὐσίᾳ,
δοξάζεται ἀπαύστως,
καὶ προσκυνεῖται ἀεὶ καὶ διαιρεῖται μανικῶς,
εἰς ἔκφυλα πρόσωπα,
κἂν ταῖς ὑποστάσεσιν,
ἀσεβῶς μερίζεται τὰ ἴδια σῴζουσα,

The Trinity is unceasingly glorified
in one essence and eternally worshipped,
and, though irrationally divided into persons
unrelated by nature or even separated
in an idolatrous way into hypostases,
we ineffably revere Him,

ἀλλ᾿ ἓν καὶ τῇ φύσει,	preserving the persons
καὶ τῇ δυνάμει σέβεται ὑφ᾿ ἡμῶν,	but [affirming God]
ἀπορρήτῳ τρόπῳ.	as one in nature and might.

Theotokion:

Ὁ ἐν κόλποις Πατρὸς ὑπάρχων,	Existing as His Son and Logos
Ὑιὸς αὐτοῦ καὶ Λόγος,	in the bosom of the Father,
δι᾿ ἀγαθότητα καὶ ἀμετρίτους οἰκτιρμούς,	by goodness and mercies without measure,
ἐκ σοῦ περιβάλλεται,	he was clothed without confusion
ἀσυγχύτως ἄχραντε,	of the flesh of men from you,
τῶν ἀνθρώπων φύραμα καὶ θεοὶ ἐν χάριτι,	o undefiled one, deifying by grace
τοὺς πίστει βοῶντας,	those who in faith cry out: Glorified are
δεδοξασμένα ἄπαντα τὰ ἐν σοὶ	all things that have happened unto you.
τελεσθέντα ἐστιν.	

8th ode. Heirmos: Τὸν ἐν σοφίᾳ κατ᾿ ἀρχάς.

Τὸ πῖον ὄρος τοῦ Θεοῦ,	The holy and unhewn mountain of God,
καὶ ἀλατόμητον ἐν τῷ ναῷ τοῦ Θεοῦ,	the most umblemished one,
χωρεῖται ἡ πανάμωμος,	is led unto the temple of God,
κατακαλύψαι τὴν γῆν,	covering and mystically
καὶ κατασκιάσαι μυστικῶς,	overshadowing the earth
τῇ ἀπορρήτῳ,	by the innefable virtue
ἀρετῇ τῆς λοχείας,	of [her] birth-giving,
ἣν πίστει ἀνυμνοῦμεν,	the one whom we praise
εἰς πάντας τοὺς αἰῶνας.	in faith unto all ages.

Ὁ θεῖος πόκος τοῦ Θεοῦ,	The divine pledge of God,
ἡ θεοπότιστος νεφέλη σήμερον,	the divinely-watered cloud
ἐν τῷ ναῷ εἰσάγεται,	enters the temple today.
ἐν ᾗ ὡς ὄμβρος αὐτὸς,	Like falling rain,
ὁ δημιουργὸς καὶ λυτρωτὴς,	the Creator and Redeemer
ἔμελλεν ἤδη,	descends ineffably by her
κατελθὼν ἀπορρήτως,	in order to water the earth
δρόσῳ φιλανθρωπίας,	through the dew
τὸν κόσμον ὑετίζειν.	of his love for mankind.

Triadikon:

Πατέρα ἄναρχον ἀρχὴν,	We worship the Father
Ὑιὸν συνάναρχον καὶ Πνεῦμα σύνθρονον,	as the beginningless beginning,
ὁμότιμα ὁμόδοξα,	the likewise unorginate Son, and the Spirit,
τὰ τρία σέβομεν,	who is of equal dignity with them,
οὐχ ἧττον ἓν τούτων,	venerating the three as equal
ἀληθῶς ὁμολογοῦντες,	in honour and glory, [refusing] to confess
ἵνα μὴ τὸ πλήρωμα,	one as lesser in relation to the other two,
τῆς ἁγίας Τριάδος,	lest we deny the fullness
ἀρνώμεθα ἀθέως.	of the Holy Trinity in an ungodly fashion.

Theotokion:

Ὑπερεχύθη ὁ κρατὴρ,	The basin of the goodness
τῆς ἀγαθότητος καὶ τοῦ ἐλέους Χριστοῦ,	and mercy of Christ runs over
εἰς ἅπαντα τὰ πέρατα,	and unto the ends of the earth.
τῇ μεσιτείᾳ σου,	By your mediation and compassion,
καὶ ἐν οἰκτιρμοῖς τοὺς ἀληθῶς,	you are revealed unto to those
σὲ Θεοτόκον,	who truly venerate you
προσκυνοῦντας πιαίνων,	as the Theotokos as the one
πολυφόρους δεικύνει,	who prolifically bears
καρπὸν δικαιοσύνης.	the fruit of justice.

9th ode. Heirmos: Πῶς σὲ μακαρίσωμεν.

Σὲ θεοχαρίτωτε,	The temple, having received you
ὡς παράδεισον θεῖον,	as a divine paradise, o full of grace,
ὁ ναὸς εἰσδεδεγμένος,	was adorned
τῶν ἀρετῶν τῷ ποικίλῳ,	by the multiplicity of the virtues,
ἐκοσμεῖτο καὶ εὐωδίαν,	blowing forth
πᾶσι διέπνευσεν,	unto all the sweet fragrance,
τῶν θαυμάτων σου τὰ τερπνὰ.	the delights of your miracles.

Τίς μὴ ἀνυμνήσει σε,
Θεοτόκε Παρθένε,
τίς μὴ πόθῳ σε δοξάσει,
τίς μὴ θαυμάσει σου βλέπων,
τὰ παράδοξα τῶν πραγμάτων,
ὅτι ναὸς Θεοῦ,
ἐκηρύχθης ἐν τῷ ναῷ.

Triadikon:

Ξένον τὸ μυστήριον,
Θεοτόκε Παρθένε,
τῆς ἀφράστου σου λοχείας,
ὅτι ὁ εἷς τῆς Τρίαδος,
σαρκώθη ἐκ σοῦ ἀφράστως,
μείνας ἀχώριστος,
ἐκ τῶν κόλπων τῶν πατρικῶν.

Theotokion:

Σὺ τῆς καθαρότητος,
Θεοτόκε Παρθένε,
τὴν φαιδρότητα τηροῦσα,
ἐν τῇ ψυχῇ μου τῷ σκότει,
τῶν παθῶν με καὶ τῇ ἀχλύϊ,
μὴ παραδῶς ἁγνὴ,
καλυφθῆναι ὡς ἀγαθή.

Who would not praise you,
o Virgin Theotokos,
who would not glorify you with longing,
who would not marvel
when seeing the miraculous events,
for the temple of God
is proclaimed in the temple.

The mystery of your
ineffable child birth is strange,
o Virgin Theotokos,
for one of the Trinity inexpressibly
received flesh from you,
remaining inseparable
from the bosom of the Father.

You, o Virgin Theotokos,
who preserved
the brightness of purity,
as you are good
do not let my soul
be covered by the mist
and darkness of passions.

f. 220ᵛ–224ᵛ

**KANON OF THE AFTERFEAST,
2ⁿᵈ mode, acrostic in the Theotokia: Γεωργίου.[3]**

1ˢᵗ ode. Heirmos: Δεῦτε λαοὶ.

Ἀειλαμπεῖ,	By the ever-radiant grace
χάριτι τῆς Θεομήτορος,	of the Mother of God,
σήμερον καταυγάζεται,	the choir of the faithful
καὶ ἀγλαΐζεται,	today is illuminated
τῶν πιστῶν ἡ χορεία,	and becomes radiant
χαρμόσυνον τὸν ὕμνον,	as it sings
αὐτῇ ἐξάδουσα.	a joyful hymn unto her.
Τῶν ἀγαθῶν,	Today, when the treasure
ἤνοικται ταμεῖα σήμερον,	is laid up in the sanctuary
τῇ ὅλῃ ἀνθρωπότητι,	of the temple,
τοῦ θησαυροῦ αὐτῆς,	the treasuries of good things
ἔνδον ταμιευθέντος,	are opened
τοῦ ναοῦ τῶν ἀδύτων,	unto all humanity,
ὅτι δεδόξασται.	for she is glorified.
Τὴν ἀπαρχὴν,	Today, the righteous
σήμερον τῆς ἀνθρωπότητος,	Joachim and Anna
οἱ δίκαιοι προσφέρουσιν,	offer the first-fruit
ἐν τῷ ναῷ Θεοῦ,	of humanity
Ἰωακεὶμ καὶ Ἄννα,	in the temple of God
καὶ εὐχαριστήρια,	and sing rejoicingly
χαίροντες ᾄδουσιν.	hymns of thanksgiving.

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3   This kanon includes also *troparia* commemorating the saints celebrated on the same day. However, in this publication these *troparia* have been omitted because of their irrelevance in content.

Theotokion:

Γράφων Δαυΐδ,   David foretold you
ἄχραντε πεποικιλμένην σε,   in his writings,
τοῖς τῆς ἁγνείας κάλλεσι,   o undefiled one,
καὶ καθαρότητος,   as a queen adorned with
βασιλίδα ἐδήλου,   the loveliness of chastity and purity,
ἐν τῷ οἴκῳ τῆς δόξης,   led unto God
Θεῷ προσάγεσθαι.   in the house of [His] glory.

3ʳᵈ ode. Heirmos: Στερέωσον ἡμᾶς.

Ἐσείσθησαν βωμοὶ,   All the altars of deceit trembled
τῆς πλάνης ἅπαντες καὶ ναοὶ,   and temples of the idols
κατέπεσον τῶν εἰδώλων,   fell to the ground,
τοῦ ἐνδόξου ἁγιάσματος,   when you,
ἐν τῷ οἴκῳ Θεοῦ,   the glorious sanctification,
ἀνατεθέντος σε.   were dedicated in the house of God.

Ὁ κόσμος ὁ φαιδρὸς,   O birthgiver of God,
καὶ ἡ εὐπρέπεια τῶν πάντων,   when you were led
κτισμάτων θεοκυῆτορ,   into the temple of God,
ἐν τῷ οἴκῳ τοῦ Θεοῦ εὐπρεπῶς,   the radiant world
εἰσαχθεῖσα αὐτὸν,   and the diginity of creation
ὑπερελάμπρυνας.   were made exceedingly brighter.

Δεκτὴ ἡ προσφορὰ,   The accepted offering,
ὥσπερ ἡ δέησις ὀφθέντα,   a supplication before the Lord,
ἐνώπιον τοῦ Κυρίου,   introduced salvation to the human race
τῶν δικαίων μεγαλόπλουτον,   and was beheld as an abundance of riches
σωτηρίαν τῷ γένει προεξένησεν.   by the righteous.

Theotokion:

Ἐν δόξῃ εὐπρεπεῖ,   O undefiled one, in dignified glory
παρθένοι ἄχραντε εἵλκυσαν,   did the virgins follow you

ὀπίσω σου εὐφροσύνως,
καὶ τὰ σὰ ἐν τῷ ναῷ τοῦ Θεοῦ,
μεγαλεῖα τοῖς ἅπασιν ἐκήρυξαν.

in dignified glory and rejoicing,
proclaiming your majesty to all
in the temple of God.

4th ode. Heirmos: Εἰσακήκοα Κύριε.

Ἡ ἀπότιστος σήμερον,
ῥάβδος ἀνθεῖ ἐν οἴκῳ τοῦ Κυρίου,
καὶ εὐωδιάζει,
αὐτὸν ταῖς χάρισιν.

Today the unwatered rod
blossoms in the house of the Lord,
filling it
with the sweet fragrance of grace.

Εὐτρεπίζει τὴν εἴσοδον,
ὁ οὐρανὸς ἀνθρώποις τῆς ἀβάτου,
πύλης εἰσαχθείσης,
ἐν τῷ ναῷ τοῦ Θεοῦ.

When she enters into the temple of God,
heaven prepares
the entrance of the gate
which is inaccessible to men.

Σὲ Παρθένε παρέστησεν,
ἐκ δεξιῶν ὁ πάντων βασιλεύων,
ἐν ναῷ τῆς δόξης,
φαιδρῶς ἐκλάμπουσαν.

The King of all presented you,
o Virgin,
radiantly shining
in the temple of [His] glory.

Theotokion:

Ἐπαγάλλονται σήμερον,
Ἰωακεὶμ καὶ Ἄννα τῷ οἰκείῳ,
καὶ σεπτῷ βλαστήματι,
ἐν τῷ οἴκῳ Θεοῦ.

Today Joachim and Anna
rejoice
over their own sacred plant
in the house of God.

Another heirmos: Ὑμνῶ σε ἀκοὴν γὰρ Κύριε.

Σὺ μόνη Θεοτόκε πέφυκας,
πάσης κτίσεως ὑπερτέρα,
τὸν κτίστην γὰρ τέτοκας,
καὶ τοῦτον φέρεις σαῖς ἀγκάλαις,
διὸ τοὺς ὑμνοῦντάς σε περίσῳζε,
εὐλογημένη μῆτερ ἀειπάρθενε.

You alone, o Theotokos,
in giving birth to the Creator
and bearing Him in your embrace,
ascended higher than all creation.
Therefore save those that praise you
with hymns, o blessed mother and ever-virgin.

Theotokion:

Ὡραίαν ἀρετῶν ἐν κάλλεσι,	The temple received you in the sanctuary
θεία δόξῃ πεποικιλμένην,	as the pure tabernacle and the throne
ὡς καθαρὸν σκήνωμα,	of the Most High, o daughter,
καὶ θρόνον τοῦ Ὑψίστου κόρη,	you who are fair in the loveliness of the virtues
ναὸς ἐν ἀδύτοις σὲ δεξάμενος,	and adorned with divine glory,
τὰ τῆς σκιᾶς κατέπαυσεν αἰνίγματα.	bringing to rest the riddles of shadow.

5th ode. Heirmos: Ὁ τοῦ φωτὸς χορηγὸς.

Στολὴν τὴν πάγχρυσον,	The ancient temple
τοῦ βασιλέως καὶ Θεοῦ δέχεται ὁ παλαιὸς,	receives the all-golden garment
ναὸς καὶ λαμβάνει,	of the undiminished King and God,
προκόσμησιν φαιδρὰν,	being radiantly adorned
τῆς ἀναφαιρέτου,	in advance
αὐτοῦ νέας χάριτος.	by his new grace.

Διειδεστάτη πηγὴ,	Today the most clear spring
ἀναστομοῦται νοητῶς σήμερον ἐν τῷ ναῷ,	bursts forth in the temple of God,
τοῦ Θεοῦ καὶ πᾶσι,	proclaiming unto all mortals
κηρύττει τοῖς βροτοῖς,	that the water of life
ὡς ζωῆς ἐκ ταύτης,	will flow forth
τὸ ὕδωρ ῥυήσεται.	from her.

Ὡς μακαρία ὑμῶν,	Your blessed entreaty
ἡ πρὸς τὸν κτίστην καὶ Θεὸν ἔντευξις Ἰωακεὶμ,	to the Creator and God,
δίκαιοι καὶ Ἄννα,	o righteous Joachim and Anna,
καὶ ὡς εὐλογητὸν,	is beatified
καὶ δεδοξασμένον,	and glorified
τὸ ταύτης ἐκπλήρωμα.	in her fulfilment.

Theotokion:

Ῥαίνων εὐφρόσυνον,	Today heaven sprinkles a joyful rain
ὁ οὐρανὸς τὸν ὑετὸν σήμερον τῇ τοῦ Θεοῦ,	and is noetically adorned
νεφέλη συγχαίρει,	with her radiance
καὶ ταύτης νοητῶς,	and divine grace,
τῇ αἴγλῃ κοσμεῖται,	rejoicing together
καὶ θείαις ταῖς χάρισι.	with the cloud of God.

6ᵗʰ ode. Heirmos: Ἐν ἀβύσσῳ πταισμάτων.

Τὸ φαιδρὸν τοῦ Θεοῦ καὶ ὑπέρτερον,	The radiant, exalted, and glorified
καὶ δεδοξασμένον αὐτοῦ καταπέτασμα,	veil of God is unfurled
ὡς κόσμος εὐπρεπέστατος,	within the temple of His glory
ἐφαπλοῦται ἐν οἴκῳ τῆς δόξης αὐτοῦ.	as an honourable ornament.

Theotokion:

Γηγενεῖς οὐρανίοις ἀπογράφονται,	The earth-born are admitted to the
κατοικεῖν πανάχρατε σὲ ἀναθέμενοι,	heavenly dwelling, o most undefiled one,
ὡς ἀπαρχὴν εὐπρόσδεκτον,	when they offer you unto God as the accepted
τῷ Θεῷ ἐν τῷ οἴκῳ τῆς δόξης αὐτοῦ.	first-born in the temple of His glory.

7ᵗʰ ode. Heirmos: Εἰκόνος χρυσῆς.

Ἠνοίγει βροτοῖς,	When the impassable gate
τῆς τρυφῆς τῆς ἐν Ἐδὲν ἡ πάλαι πύλη,	of the King of glory is set forth
ἀποκλεισθεῖσα,	as an offering to Him
τοὺς προπάτορες τῇ ὅλῃ νῦν ἀνθρωπότητι,	in the hidden part of the temple,
τῆς τοῦ βασιλέως δόξης,	the ancient gate of Eden's delight,
πύλης ἀβάτου ἐνδότερον,	closed unto humanity
τῶν ἀθεάτων τοῦ ναοῦ,	by [our] forefathers,
ἀνατεθείσης αὐτῷ.	now opens unto mortals.

Ἐξαίρεσθαι νῦν,
τὸ μεσότοιχον τῆς ἔχθρας τῆς ἀρχαίας,
ἀνθρώποις πᾶσι,
προκηρύττεται τῆς εὐλογίας τῆς φύσεως,
τῷ παμβασιλεῖ καὶ δεσπότῃ,
παρεχομένη εἰς εὔκλειαν,
τῶν ἐκβοώντον ἐκτενῶς,
Χριστὲ εὐλογητὸς εἶ.

When the partition of ancient enmity
is removed, the blessing of nature
is offered unto the King
and Ruler of all
and is proclaimed unto all men
for the glory of those
who cry out with great fervour:
Blessed are you, o Christ.

Ὑμῶν θυγατρὶ,
βασιλίδι τε τῶν ὅλων ποιημάτων,
ἐν τοῖς ὑψίστοις,
νῦν συγχαίροντες Ἰωακεὶμ παναοίδιμε,
καὶ τῇ ὁμογνώμονι Ἄννῃ,
ὑπὲρ ἡμῶν ἱλεάσασθε,
τὸν εὐεργέτην καὶ Θεὸν,
τῇ μεσιτείᾳ αὐτῆς.

O all-praised Joachim,
rejoicing now
with the like-minded Anna
and your daughter,
the highest Queen of all,
offer intercession for us
unto our God and benefactor
through her mediation.

Theotokion:

Ἰδόντες τὴν σὴν,
ὑπερλάμπουσαν ἁγνὴ τῆς ἀληθείας,
δόξαν οἱ τύποι,
ὑπεχώρησαν ἐν τῷ ναῷ καὶ παρέδραμον,
αἱ σκιώδεις πᾶσαι ἐμφάσεις,
καὶ ἀναβόων οἱ ἔφοροι,
εὐλογητὸς εἶ ὁ Θεὸς,
ὁ τῶν πατέρων ἡμῶν.

Seeing your beyond-radiant
glory of truth, o pure one,
the images withdrew
and all the shadowy manifestations
passed away,
[while] those beholding the event cry out:
blessed are you,
o God of our fathers.

8th ode. Heirmos: Ἡ τὸν ἐν καμίνῳ.

Τῆς εὐλογίας ὁ βλαστὸς,
ἐν τῷ οἴκῳ τοῦ Θεοῦ,
νῦν ἀναθάλαι,
ἀνετέθη ἐνθέως... [?][4]

The blessed flowering-sprig
has now been revived
and is offered
in the house of God… [?]

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4   The end of the *troparion* is missing from the manuscript.

Ἡ ὡραιότης τῶν βροτῶν,
καὶ ἡ δόξα καὶ ὁ κόσμος καὶ τό κλέος,
ἡ πανάμωμος νύμφη,
νῦν τὸν ναὸν τοῦ Θεοῦ,
λαμπρύνει καὶ κοσμεῖ ταῖς χάρισιν,
εἰς καύχημα ὅλης,
τῆς φύσεως ἀνθρώπων.

She who is the glory and fairness of mortals,
the adornment and honour of humanity,
the undefiled bride
now arrays and brightens
the temple of God with grace,
to the boast
of all human nature.

Ἐν παραδέισῳ προσευχῶν,
καὶ ἐν ὕδασι δακρύων ζωορρύτων,
ἀναδεδώκατε σοφοὶ,
τῆς εὐλογίας βλαστὸν,
οὗ τῇ ἐξανθήσει τὰ σύμπαντα,
Ἰωακεὶμ καὶ Ἄννα,
ἐπλήσθη εὐωδίας.

In a paradise of prayer
and with a flood of life-giving tears,
o wise Joachim and Anna,
you offered up the blessed flowering-sprig
through whose flowering
the whole of the universe
was filled with a sweet fragrance.

Theotokion:

Ὅλην ἁγνὴν καὶ καθαρὰν,
καὶ ἀμώμητον Θεὸς καὶ παναγίαν,
ἐν ἁγίοις εἰσῆξεν,
σὲ θεονύμφευτε,
μηνύων τὴν δόξαν σου ἅπασι,
τοῖς ὑμνολογοῦσιν,
αὐτὸν εἰς τοὺς αἰῶνας.

God led you, the most undefiled,
pure, and all-holy bride of God
into the Holy place,
proclaiming your glory
unto all those
who praise Him with hymns
unto the ages.

9th ode. Heirmos: Τὸν ἐκ Θεοῦ Θεὸν Λόγον.

Ἡ τῶν παρθένων χορεία,
νυμφικῶς κοσμουμένη,
ἁγνείᾳ καὶ σεμνότητι ψυχῆς,
ἐπιθαλάμιον ᾖσεν σοι,
τὴν ᾠδὴν Θεοτόκε,
ἐξάρχουσα φαιδρῶς καὶ τοῦ ναοῦ,
τὰς εἰσόδους κοσμοῦσα,
καὶ Θεὸν μεγαλύνουσα.

The choir of virgins,
adorned in a bride-like fashion
with purity and piety of soul,
chanted unto you, o Theotokos,
radiantly leading you,
praising God,
and adorning
the entrance to the temple.

Ἀγαλλιάσθω ἡ φύσις,
τῶν ἀνθρώπων καὶ πάσας,
ἀγγέλων συγκαλείτω στρατιὰς,
εἰς νοητὴν καὶ οὐράνιον,
ἐυφροσύνην Θεῷ γὰρ,
ἀπέδωκεν ὡς δῶρον εὐπρεπὴ,
τῆς μιᾶς τὴν αἰτίαν,
χορείας καὶ ἑνότητος.

Ἰωακεὶμ καὶ ἡ Ἄννα,
συγκαλοῦνται τὴν κτίσιν,
εἰς μίαν εὐφροσύνην καὶ χαρὰν,
ἐπὶ τῇ δόξῃ τοῦ τόκου αὐτῶν,
τῶν καλῶν τῷ δοτῆρι,
προσφέροντες ζεούσης ἐκ ψυχῆς,
χαριστήριον ὕμνον,
καὶ αἶνον ἀκατάπαυστον.

Theotokion:

Ὑπεραστράπτουσα αἴγλη,
ἀθιγοῦς παρθενίας,
καὶ θείας καθαρότητος ἁγνὴ,
ἔνδον εἰσδύσα ὁλόφωτε,
τοῦ ναοῦ τῶν ἀδύτων,
καὶ ταῦτα κατεφαίδρυνας τῶν σῶν,
χαρισμάτων ἀκτίσι,
καὶ ξένων ἐπιλάμψεων.

Let human nature rejoice
and summon all the angelic hosts
to join in with noetic
and heavenly joy,
for it has brought forth
a comely gift to God,
the one who is the cause of unity
and the one choir.

Joachim and Anna
summon creation
to join them in the one joy
and gladness their childbirth,
offering a hymn of thanksgiving
and ceaseless praise
of the fervence of [their] soul[s]
unto the giver of all good.

Your untouched virginity
and divine purity
are beyond-brilliant in their radiance,
o pure one, you who entered
into the sanctuary of the temple
and brightened it
with the rays of your gifts
and your strange illumination.

II OTHER HYMNOGRAPHY

THE HOLY MONASTERY OF FILOTHEOS, MT. ATHOS

ATH. FILOTH. 28

f. 136^r

OIKOS⁵

Ἐν τῇ προμήτορι ἡμῶν εἰκὼν προετυποῦτο, ἡνίκα ἐμορφοῦτο τῆς φύσεως τὸ εἶδος αὐτῆς Παρθένου τηλαυγῶς. Ὥσπερ γὰρ ἐκείνη ἐκ πλευρᾶς ἄνευ σπορᾶς προήχθη τοῦ προπάτορος. Οὕτως αὐτὴ ἀσπόρως τὸν Κύριον τέξει, ὑπὲρ λόγον καὶ διάνοιαν ἀνθρώπων καὶ νόησιν πάντων ἀσωμάτων. Διὸ σὲ μυστικῶς, Ἄννα, ἐκδιδάσκων προκηρύξω ἐμφανῶς τὰ τῆς Παρθένου, ἵνα ἐν χαρᾷ προσφέρῃς αὐτὴν Κυρίῳ. Αὕτη ὑπάρχει σκηνὴ ἐπουράνιος.

Our foremother prefigured the image, brilliantly giving shape to the form of the Virgin's nature. As she was taken without seed from the side of our forefather, so did the Virgin seedlessly give birth to the Lord, who is beyond all human reason and comprehension, transcending the understanding of all the bodiless powers. Therefore, o Anna, I manifestly proclaim in advance you who mystically teaches us of the Virgin, that you may offer her in joy to the Lord, she who is the heavenly tabernacle.

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5   (A part of the *kontakion* by Georgios; the whole text, titled as Μηνὶ νοεμβρίῳ κᾱ. ὅτε προσηνεύχθη ἐν τῷ ναῷ θεοτόκος τριετὴς οὖσα, κονδάκιον, ηχ. δ᾿. φέρον ἀκροστιχίδα. Τοῦ ταπεινοῦ Γεωργίου ὕμνος, has been earlierly published in Кондакарий в греческом подлиннике XII-XIII в. по рукописи московской синодальной библиотеки No. 437. Москва, типографія быв. А. В. Кудрявцецой 1879.)

f. 140ʳ

EXAPOSTEILARION, 2ⁿᵈ mode (Model melody: Γυναῖκες ἀκουτίσθηκε)

Ἡμέραν προεόρτιον,   The church
ἡ ἐκκλησία ἄγει νῦν,   now celebrates
τῇ παναχράντῳ εἰσόδῳ,   the forefeast
τῆς Θεοτόκου Μαρίας,   of the all-pure entrance
νῦν ἀνυμνοῦσιν ἄγγελοι,   Angels now chant,
βροτοὶ δὲ μακαρίζουσι,   mortals bless her,
παρθένοι δὲ προπέμπουσι,   and virgins process before her
λαμπαδηφόροι σκιρτῶσαι,   in the Lord's temple,
ἐν τῷ ναῷ τοῦ Κυρίου.   bearing lamps and rejoicing.

THE HOLY MONASTERY OF ST. CATHERINE (MT. SINAI)

SINAIT. GR. 567

f. 146ᵛ–147ʳ

STICHERON PROSOMOION, 4ᵗʰ mode (Automelon: Ὡς γενναῖον)

Ὡς πολύτιμον σήμερον,   The Virgin, the precious and undefiled vessel,
ἡ Παρθένος προσήγετο,   is offered today in the temple of the Lord
ἐν ναῷ τοῦ Κυρίου σκεῦος ἄχραντον,   as a holy victim, as an accepted sacrifice.
τὸ ἱερεῖον ὡς ἅγιον,   The Son of God
τὸ θῦμα εὐπρόσδεκτον,   and compassionate one himself
σαρκὶ ἤμελλεν αὐτὸς ὁ Υἱὸς τοῦ Θεοῦ προελθών, intended to come forth in the flesh
θῦμα ἄμωμον, ὑπὲρ πάντων τεθῦσθαι,   as a blameless sacrifice
ἵνα παντὶ ἐκ τῆς κνίσης τῶν εἰδώλων,   in order to die on behalf of all,
ἐλευθερώσῃ ὡς εὔσπλαχνος.   to free them from the stench of idolatry.

SINAIT. GR. 568

f. 80ᵛ–81ʳ

STICHERA PROSOMOIA, 4ᵗʰ mode (Automelon: Εὐφραίνεσθε δίκαιοι)

Ἀγάλλεσθε σήμερον,
οἱ προφῆται σὺν δικαίοις,
καὶ χαίρετε ὁρῶντες,
τὰ νῦν δεδειγμένα,
Παρθένος εἰσάγεται,
ἐν τῷ ναῷ Κυρίου,
τὴν χάριν συνεισάγουσα,
ἣν ὑμεῖς ἐκκηρύξατε,
ὑποχωρεῖ τὸ γράμμα τῷ Πνεύματι,
αἱ σκιαὶ τοῦ νόμου παρέδραμον ἰδοῦ γὰρ,
ἀληθῶς ἐπέλαμψεν,
ἡ ἀλήθεια πάντας φωτίσαι ἡμᾶς.

Rejoice today and be glad,
o prophets, together with the righteous
[as] you now witness
the revelation of these things:
the Virgin enters
the temple of the Lord
and introduces with her the grace
from which you were banished.
The letter gives way to the spirit,
the shadows of law pass away.
Behold, the truth shone forth
indeed to enlighten us all.

Εὐφράνθη τῷ Πνεύματι,
Ζαχαρίας θεωρῶν σε,
ἐν τῷ ναῷ Κυρίου,
Παρθένε Θεοτόκε,
καὶ χαίρων ἐκραύγαζεν,
εὐλογημένη ἐδείχθης,
ἐν γενεαῖς ἀνθρώπων,
μόνη Θεοκυῆτορ μακάριος,
ὁ οἶκος πανάχραντε,
ἐκ σοῦ προελθοῦσα ἐβλάστησας ῥάβδος γὰρ,
βασιλείας ἤνθησας,
καὶ δυνάμεως πᾶσιν τοῖς πέρασιν.

Seeing you in the temple of the Lord,
o Virgin Theotokos,
Zacharias rejoiced in spirit
and joyfully cried out:
You, o purest one,
have been revealed
as blessed among human generations,
a beatified dwelling
and the only God-conceiver.
For the royal rod of might
burgeoned forth from you
and blossomed unto the ends of the earth.

Ὁ ναὸς ὁ ἅγιος,   The holy temple,
ἡ σκηνὴ τοῦ θείου Λόγου,   the tabernacle of the divine Word,
ἐν τῷ ναῷ Κυρίου,   worthily entered
εἰσήχθης ἐπαξίως,   into the temple of the Lord.
ἧς ἄγγελοι βλέποντες,   Seeing your purity
τὸ καθαρὸν τῆς ἀγνείας,   and sensing your stainless state,
ἐξίσταντο νοοῦντες,   the angels were amazed
καὶ βοῶντες σοι ἄχραντε,   and cried unto you, o Undefiled one:
γυνὴ μὲν τὸ ὁρώμενον δείκνυσαι,   "You appear as a woman,
ξένον δὲ ἐστὶν τὸ νοούμενον πάναγνε,   but the ineffable mystery
ἐπὶ σοὶ τὸ ἄρρητον,   we behold is strange."
διὰ τοῦτο σὲ πόθῳ δοξάζομεν.   For this [reason] we glorify you with longing.

SINAIT. GR. 570

f. 77ᵛ–78ʳ

STICHERA PROSOMOIA, 4ᵗʰ mode (Automelon: Ἔδωκας σημείωσιν)

Παρθένοι ἐξάρχουσι,   Lamp-bearing maidens and virgins
λαμπαδοφοροῦσαι νεάνιδες,   carrying candles
τῆς ἁγνῆς Θεομήτορος,   go before the pure Mother of God
λαμπάδας κατέχουσαι,   to the temple of the Lord.
εἰς ναὸν Κυρίου,   Seeing her,
ἥπερ Ζαχαρίας,   Zacharias rejoiced
ἰδῶν εὐφράνθη ἐκβοῶν,   and cried out:
ἰδοὺ τὸ θεῖον Θεοῦ ἁγίασμα,   "Behold, the divine sanctification;
ἰδοὺ τὸ ἱλαστήριον,   behold, the holy sanctuary;
ἰδοὺ αἱ πλάκαι τῆς χάριτος,   behold, the tablets of grace,
κιβωτός τε ἡ πάγχρυσος,   the gilded ark
τῷ Θεῷ ἀνατίθεται.   dedicated unto God."

Δαυῒδ ὁ θεόπνευστος,
λύραν τιράσσων τοῦ Πνεύματος,
ἐκβοᾷ σοι γηθόμενος,
ἄκουσον ὦ θύγατερ,
κλίνον μοι τὸ οὖς σου,
εἴσελθε εἰς οἶκον,
τοῦ βασιλέως καὶ Θεοῦ,
καὶ λιτανεύσουσιν τὸ σὸν πρόσωπον,
ἐθνῶν οἱ βασιλεύοντες,
καὶ τῇ τιμῇ σου προσδράμουσιν,
θυγατέρες ἀμόλυντοι,
βασιλέων ὑμνοῦσαι σε.

Σήμερον ἡ τράπεζα,
ἐν ᾗ τρυφῇ ἡ ἀκήρατος,
ἡ λαμπὰς ἡ τοῦ Θεοῦ φωτὸς,
λυχνία ἡ ἄσβετος,
τοῦ Θεοῦ τὸ ὄρος,
οἶκος ὁ τῆς δόξης,
σκεῦος τὸ τίμιον ναῷ,
τὸ τοῦ Κυρίου δῶρον προσάγεται,
ἡ στάμνος ἡ ὁλόχρυσος,
τὸ εὐωδίας θυμίαμα,
ἡ Παρθένος θεόνυμφος,
Θεοτόκος ἡ ἄφθορος.

The divinely-inspired David,
plucking the lyre of the Spirit,
rejoices and cries out to you:
"Hearken, o daughter,
incline your ear to me,
come to the house
of King and God.
The rulers of the people order
processions be made for you,
undefiled daughters
hasten to honour you,
and kings offer praise unto you."

Today the table is led to the temple
of the Lord as an offering, upon which
is set in uncontaminated sweetness
the flame of divine radiance
and the inextinguishable lamp,
she who is the mountain of God,
the dwelling of glory,
and precious vessel.
The incorrupt Theotokos
is the virgin bride of God,
the golden vessel
and incense of sweet fragrace.

f. 78ʳ–79ʳ

STICHERA PROSOMOIA, 1st mode (Automelon: Τῶν οὐρανίων ταγμάτων)

Ἡ πολυώνυμος κόρη,	The daughter, called by many names,
εἰς περιώνυμον,	is dedicated
ἀνατεθεῖσα οἶκον,	to the renowned dwelling
καὶ ναὸν τοῦ Κυρίου,	and temple of the Lord.
ἀπέκρυψεν τὸ τούτου,	She concealed
ἐπὶ τῆς γῆς,	His much-glorified name
πολυθρύλλητον ὄνομα,	upon the earth
καὶ πολυΰμνητον ὤφθη,	and was beheld by all mortals
πᾶσιν βροτοῖς ἀγαλλίαμα καὶ καύχημα.	as their greatly-hymned exaltation and boast.
Αἱ θεολάξευτοι πλάκες,	The tablets of new grace,
τῆς νέας χάριτος,	carved by God,
ἐν τῷ ναῷ Κυρίου,	are taken in glory
εἰσαχθῆσαι ἐνδόξως,	to the temple of the Lord.
τηροῦνται ἐπαξίως,	Worthily cherished,
ἄνευ χειρὸς,	they are written upon
καὶ ἀνθρώπων βουλήσεως,	without human hands or will,
τῷ παναγίῳ δὲ Πνεύματι,	imprinted by the most Holy Spirit
ὑπὲρ νοῦν ἐγγραφῆναι καὶ διάνοιαν.	beyond all reason and comprehension.
Ἐκ τοῦ Κυρίου λαβόντες,	Today
ἐπαγγελίας καρπόν,	Joachim and Anna
Ἰωακεὶμ καὶ Ἄννα,	bring the Mother of God
τοῦ Θεοῦ τὴν μητέρα,	as an acceptable sacrifice,
εὐπρόσδεκτον θυσίαν,	having received
ἐν τῷ ναῷ,	the fruit of promise
προσενήνοχα σήμερον,	from the Lord.
καὶ Ζαχαρίας ὁ μέγας ἀρχιερεὺς,	Zacharias, the great high-priest,
εὐλογήσας ὑπεδέξατο.[6]	blesses and receives her.

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6   This *sticheron* is published as the first *sticheron kekragarion* of the Small Vespers of the
     feast but preserved here to preserve the set of *stichera* complete.

Τὴν τοῦ Κυρίου μητέρα,
ἀνευφημήσωμεν,
ὡς δι᾽ αὐτῆς ῥυσθέντες,
τῶν δεινῶν ὀφλημάτων,
Θεῷ οἱ θεωθέντες,
σήμερον γὰρ,
τῇ σαρκὶ τριετίζουσα,
ἐν τῷ ναῷ προσηνέχθη τῷ νομικῷ,
ὁ πανάγιος ναὸς τοῦ Θεοῦ.

Let us praise
the Mother of the Lord,
for through her we are delivered
from terrible debts, and by her
we are elevated towards God and deified.
Today, being three years of age
according to the flesh,
the most holy temple of the Lord is taken
to the temple of the law.

STICHERON PROSOMOION, 1st mode
(Automelon: Πανεύφημοι μάρτυρες)

Ἡ χάρις σου Δέσποινα,
φαιδρῶς τὰς ἀκτίνας ἥπλωσεν,
ἐν τῷ ναῷ καὶ ἐμήνυσεν,
τὸν ἥλιον ἡμῖν,
τῆς δικαιοσύνης,
ὑπὲρ πᾶσαν ἔννοιαν,
ἐκ σοῦ διανατείλαι τοῖς πόθῳ σε,
νεφέλην πάμφωτον,
ἀνυμνοῦσιν καὶ δοξάζουσι,
τὸν Δεσπότην,
ἁπάντων καὶ Κύριον.

Your grace, o Lady,
radiantly scatters rays [of light]
in the temple,
revealing to us
the sun of righteousness.
It rises from you
in a way that exceeds all comprehension,
o most bright cloud,
unto those who earnestly
hymn and glorify the Lord
and Master of all.

STICHERA PROSOMOIA, 2ⁿᵈ mode (Automelon: Ὅτε ἐκ τοῦ ξύλου)

Ὅτε ἀνετέθη τῷ Θεῷ,   When the blessed
ἡ εὐλογημένη προσφορὰ καὶ ὑπερένδοξος,   and most glorified offering
τότε ὑπεδέξατο,   was brought before God,
τῆς οἰκειώσεως,   human nature received
τῆς πρὸς τοῦτον ἐνέχυρα,   symbols of adoption
ἀνθρώπων ἡ φύσις,   and pledges
καὶ σύμβολα ἔλαβεν,   of kinship to the divine.
υἱοθετήσεως,   Wherefore humanity
ὅθεν εὐχαρίστως ἐβόα,   cries out thankfully:
δόξα τῷ ποιοῦντι Δεσπότῃ,   Glory to the Ruler who works
ξένα καὶ παράδοξα θαυμάσια.   strange and mysterious miracles!

Ὅτε ἐν τῷ οἴκῳ τοῦ Θεοῦ,   When the glorified tabernacle
ἡ δεδοξασμένη σκηνὴ εἰσελήλυθεν,   entered into the house of God,
τότε ἐδονήθησαν,   the temples of idols
οἱ τῶν εἰδόλων ναοὶ,   were shaken
καὶ μηνύματα ἔλαβον,   foreshadowing
τῆς ἐκ θεμελίων,   their complete dissolution
πάσης καταλύσεως,   and cessation
καὶ ἀποπαύσεως,   to their foundation.
ὅθεν ἡ Χριστοῦ ἐκκλησία,   In this way, the Church of Christ
σύμβολα ἐδέχετο θεῖα,   received divine symbols.
τῆς ἀκαταλύτου ἐνιδρύσεως.   of her everlasting establishment

STICHERON PROSOMOION, 2nd plagal mode
(Automelon: Αἱ ἀγγελικαὶ προπορεύονται)

Πᾶσαι νοεραὶ,	All the bodiless powers
ἐπεκρότησαν δυνάμεις,	were amazed
ὅτε τῶν βροτῶν,	when the heavenly wedding chamber
ἀγαλλίαμα εἰσήχθη,	and exaltation of mortals
ἐν οἴκῳ τοῦ Κυρίου,	entered into
ἡ παστὰς ἡ οὐράνιος,	the house of the Lord.
καὶ χοροὺς παρθένων συνεκάλουν,	They call the choirs of virgins
εἰς νοητὴν χαρὰν καὶ δόξαν,	to spiritual joy and glory,
αὐτῇ μέλπουσαι,	chanting unto Her:
εὐλογημένη εἶ ἁγνὴ,	Blessed are you,
ἡμῶν θεόνυμφος.	o our pure bride of God.

SINAIT. GR. 572

f. 56ᵛ

(APOLYTIKION, 4th mode?)

Σήμερον ἡ θεοχώρητος σκηνὴ,	Today the God-containing tabernacle
τὰ τῶν ἁγίων ἅγια ἐμβατεύσασα,	steps into the Holy of Holies
καὶ τροφὴν οὐράνιον,	and the beginning of salvation
ὑπὸ ἀγγέλου δεξαμένη,	is brought into the world, receiving heavenly
ἀρχὴ σωτηρίας τῷ κόσμῳ προσήνεκται,	sustenance from the angel. Let us therefore
διὸ βοήσωμεν τῇ Θεοτόκῳ Μαρίᾳ,	cry out to Mary, the Theotokos:
χαῖρε κεχαριτωμένη ὁ Κύριος μετὰ σοῦ,	Rejoice, full of grace, the Lord is with you,
ὁ πρὸ σοῦ καὶ ἐκ σοῦ καὶ μεθ᾽ἡμῶν,	the one who was before you [but] came
διὰ τὸ σῶσαι τὰς ψυχὰς ἡμῶν.	from you, and is [now] with us in
	order to save our souls.

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PARIS. GR. 259

f. 218ʳ

EXAPOSTEILARION (Automelon: Πατὴρ φῶς ἀναλλοίωτος)

Ὡς Θεομήτορα πάντα,	As mother of God,
τελεῖται σοι παραδόξως,	all things happen to you in a miraculous way:
ἡ γέννησίς σου ἐκ στείρας,	your birth from a barren woman,
ἡ πρόοδος λαμπροφόρος,	The bright procession, your reception
ἐξ οὐρανοῦ δι᾽ ἀγγέλου,	of sustenance from the hand of a heavenly
τρέφη Παρθένε ἐν τοῖς ἁγίων ἁγίοις.	angel in the Holy of Holies, o Virgin.

KATHISMA METHEORTION, 4ᵗʰ mode (Automelon: Ταχὺ προκατάλαβε)

Δαυΐδ προοδοποίησον,	Prepare the way
ἐν τῷ ναῷ τοῦ Θεοῦ,	to the temple of God, o David,
καὶ χαίρων ὑπόδεξαι,	receiving our Queen
τὴν βασιλίδα ἡμῶν,	with rejoicing
καὶ ταύτη ἐκβόησον,	and crying out to her:
εἴσελθε ἡ κυρία,	Enter, o Lady,
εἰς ναὸν βασιλέως,	and come into the temple of the King,
εἴσελθε ἧς ἡ δόξα κεκρυμμένως νοεῖται,	you whose glory is mystically comprehended
δι᾽ ἧς ἐξανοιγήσονται,	and through whom
πύλαι τῆς ὄντως ζωῆς.	the gates of true life will open.

APPENDIX II
TRANSNOTATION OF
Μετὰ τὸ τεχθῆναι σε
(4ᵀᴴ PLAGAL MODE)

FIRST LINE

AMBR. GR. 139 SUP, F. 55ⱽ [1]

SECOND LINE

EBE 708

---

1   The melody has been transposed a fifth lower for an easier comparison with the analytical variation.

Kolon 1

Kolon 2

Kolon 3

Kolon 4

Kolon 5

Kolon 6

Kolon 7

Kolon 8

Kolon 9

Kolon 10

Kolon 11

Kolon 13

Kolon 14

Kolon 15

Kolon 16

Kolon 17

APPENDIX III
TRANSNOTATION OF
Σήμερον τὰ στίφη τῶν πιστῶν
(2ND PLAGAL MODE)

FIRST LINE

GROTTAFERRATA, BADIA GRECA Δ.α.3 "1114"

(MENAION OF NOVEMBER), F. 123V–124R [1]

SECOND LINE

AMBR. GR. 139 SUP, F. 55R

THIRD LINE

ATH. XENOPH. 151, F. 87R–V

FOURTH LINE

Σίγαλας 177

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1   The facsimile of the sticheron has been published in *Specimina Notationum Antiquorum* 1966, 44–45. The same melody exists also, for example, in Paris. gr. 1570 "1127", f. 140v.

Kolon 1

Kolon 2

Kolon 3

Kolon 4

Kolon 5

Kolon 6

Kolon 7

Kolon 8

Kolon 9

Kolon 10

Kolon 11

Kolon 12

Kolon 13

Kolon 14

Kolon 15

Kolon 17

Kolon 18

Kolon 19

Kolon 20

Kolon 21

Kolon 22

Kolon 23

κοσ   νι   ου   χαρ   σου   τες   παν   α

κοσ   νι   ου   χαρ   σου   τες   παν   α

κοσ   νι   ου   χαρ   σου   τες   παν   α

κοσ   νι   ου   χαρ   σου   τες   παν   α

Kolon 25

συν τω αγ γε λω εκ βο σο μεν

συν τω αγ γε λω εκ βο σο μεν

συν τω αγ γε λω εκ βο σο μεν

Kolon 26

Kolon 27

Kolon 28

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Jaakko Olkinuora examines the Byzantine hymno-
graphy written for the feast of the Entrance of the
Theotokos into the Temple, celebrated on November
21, from an intermedial perspective, connecting it to
the relevant homiletic, musical, and iconographic ma-
terial.

The study demonstrates how these liturgical arts are
inextricably connected in the context of worship, both
in terms of content and presentation. The Byzantine
conceptions of rhetoric and exegesis penetrate all pha-
ses of artistic creation, and their final purpose is to ele-
vate believers to communion with God and His saints
in eschatologically-oriented, "liturgical time."

The analysis is based on both previously published and
unpublished hymnographic texts. One of the major
contributions of the present volume is a modern edi-
tion and English translation of the unpublished hymns.